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COMPOSITION RHETORIC LITERATURE

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# High School English

## *Composition-Rhetoric-Literature*

By

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W. B. C.

## PREFACE

The purpose of the high school course in English is to promote good citizenship by training boys and girls to express themselves freely and well, and by enabling them to grasp and appreciate the past experience of the race as recorded in literary masterpieces. The means employed to accomplish this dual purpose is found in the study of grammar, composition, and literature. Too often these are regarded as distinct subjects, not as inter-related divisions of the same subject. It is believed that the study of composition and literature side by side will promote an appreciation of their essential unity. We have not attempted a detailed correlation of the two subjects but have merely so organized the study of composition that it goes hand in hand with literature. The principle of correlation has not been further applied than to draw from the literature such examples and illustrations as were needed in the chapters on composition.

The literature selections have been edited with the design not only of supplying necessary information but also of inducing the student to do his own thinking. There is at present far too much so-called "appreciation" and far too little real thought expended upon literature. In the preparation of the Exercises and of the Notes and Questions the authors have constantly borne in mind this supreme aim of education—the development of the ability to think. Teachers are therefore urged to require the students to write all the Exercises and to answer all the Questions.

We wish to make grateful acknowledgment to the following publishers for permission to reprint extracts from

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S. G. N.

A. A. K.

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## CHAPTER I

### WORDS

**Words Are the Currency of Thought.**—The word is the unit of language; it is the symbol of an idea. As the silver dollar passes from hand to hand carrying a specified value or worth, so words pass from one person to another as the currency of thought. If we exchange thoughts with one another we must use words in the currency of the language, words that are recognized and understood by the people with whom we communicate. To a certain extent the laws of commercial life apply in the exchange of ideas; a Canadian dime will not pass for a ten-cent piece, neither will a foreign word unapproved by common usage pass as its English equivalent; a slang expression is no more genuine than a spurious coin; and words that convey a meaning to people in certain communities alone, are in the same class with eggs and wheat, which in some sections of the country are used instead of money. Our words should have face value, and should express neither more nor less than what we mean. They should pass current among all Americans.

**Choice of Words: Four Governing Principles.**—In choosing the words for the expression of our thoughts we will do well to bear in mind four principles—correctness, accuracy, conciseness, and effectiveness. These principles will be considered in the order of their arrangement.

### CORRECTNESS

**Usage Is the Standard of Correctness.**—By long established usage certain ideas are associated with certain words, and these pass current wherever the language is



used. English is a living language; it is growing and developing as new ideas are called into being. The English vocabulary was greatly increased in volume by the coinage of such new words as *slacker*, *ace*, and *gassed*, to meet the demands of expression during the World War. Some of these words will perhaps be retained permanently in the language, and many of them will doubtless be forgotten with the passing of the emergency which called them forth. The language is constantly changing; words such as *quoth*, *prithee*, and *spake*, which were once in common use, no longer appear in conversation or in modern writings except poetry. Evidently it is necessary to have some standard by which to judge the appropriateness of a word for modern speech.

**Usage of the Best Writers of the Present.**—A word is generally said to be in good use when it is used by the best English and American writers of the present time. It is necessary to emphasize the phrase *best writers of the present*. The language since Shakespeare's day has undergone many changes, and he, although an authority on the usage of his day, may not be regarded as an authority on the language of the twentieth century. Good usage is determined by the writers of our own day.

Newspaper writers and writers for current periodicals may in but few instances be regarded as authorities on usage. It is quite the fashion today for writers to court the popularity of the masses by using slang and colloquial English. Their adoption of such language does not necessarily bring it into standard use.

**The Dictionary As the High School Pupil's Guide.**—It does not help the high school pupil much to learn that he may properly use in his speech only such words as are approved by the best writers of the present time, for he is not well enough acquainted with the writings of the best

authors to know what words are sanctioned by their approval. For the pupil, the best guide is a complete dictionary, provided that he knows how to use it properly. At this point it will be well for us to learn what information concerning a word may be found in a dictionary.

### THE USE OF THE DICTIONARY

A complete dictionary, such as Webster's *Unabridged*, or *The Century Dictionary*, gives practically all the words that now belong to the language and those that have at any time held a place in the language. The presence of a word in the dictionary is no guarantee that it is in good use. The dictionary is merely a directory of the language and contains words from the vocabulary of slang, words used only in certain localities, new words, technical words, foreign words not yet fully adopted into the language, and even words that have passed out of use. By giving careful attention to the labels and markings which accompany the words the student can learn many interesting facts concerning the spelling, pronunciation, and derivation of them, as well as their status in the usage of the language. At present we are concerned only with the markings which indicate the usage of words.

**Slang.**—The larger dictionaries include many words from the vocabulary of slang, and the pupil will do well to note the labeling "slang" or "colloquial" (colloq.). Conversation of the street and playground is filled with words belonging to this "vagabond language." Those who aspire to correctness are careful to avoid the use even in conversation of such words, and under no circumstances permit them to creep into their more serious discourse.

Slang owes much of its popularity to its directness, vigor, and humor. Many slang expressions have the virtue of

"hitting the nail on the head"; they answer the popular demand for live and forceful words in informal conversation. On the other hand, the use of slang cannot be too strongly condemned. Once the use of slang has become a habit, we are tempted to use it on all occasions; it drives words of accepted usage from our vocabularies. The user of slang becomes lazy and often slips a ready slang phrase into his conversation in preference to searching for a more fitting expression in established use. The vulgarity and flashiness which characterize the use of slang fasten themselves upon the user. The habit once formed cannot be easily shaken off.

Slang expressions are sometimes invented outright, as *pep*, *graft*, and *slacker*. They are often formed by the abbreviation of long words in legitimate usage, as *ad.*, *exam.*, and *co-ed*. More often they arise from the application of new meanings to words in authorized use, as *yellow* (in the sense of cowardly) and *swell* (in the sense of fine or splendid).

**Exercise:**—Secure a complete dictionary and determine the usage of the following words. If the words are not found in such a dictionary you may be reasonably sure that they belong to the vocabulary of slang. If you find them, note whether they are classified as "slang" or "colloq." (colloquial). In either case their use in formal discourse will be unwarranted.

*Fired* (in the sense of discharged from a position), *dope*, *high-brow*, *tight-wad*, *kidding*, *nifty*, *prof.*, *spondulix*, *knocker* (in the sense of objector), *push* (in the sense of energy), *bully* (fine), *buncombe*, *nut*, *lounge lizard*, *fan* (an enthusiast), *bawl out* (reprove), *dough* (money), *jazz*, *flivver*, *movies*.

**Colloquial Words.**—In the dictionary you will find numerous words marked "colloquial" (or "colloq."), indi-

cating that their use is permissible in conversation but subject to question in serious discourse. *Hustler*, *sight* (a large amount), *chunky*, *tidy* (a considerable amount), *tight* (stingy) are words so marked. Such words are on a somewhat higher level than slang, in that they are more widely recognized and more generally accepted in conversation than is slang. In conversation we may be less formal; in fact, no one is expected to be stiff and bookish in his speaking. Our audience in conversation is usually of our own circle; our neighbors are often charitable enough to overlook the faultiness of our speech and judge us by our worth rather than by our use of the English language. The public, however, to whom we address our letters, our speeches, and our printed articles and essays, is not always disposed to overlook our carelessness in the use of the language. Hence, it behooves us to avoid the use of colloquial terms in serious discourse.

**Exercise:**—Consult the dictionary and determine the use of the following words:

*'Phone*, *auto*, *graft*, *bleed* (to draw money from one), *coach* (to prepare a pupil for examination), *wire* (telegraphic message), *nice* (pleasing), *well-posted*.

**Local Words.**—In almost every section of the country there are certain words in daily use which have only local circulation. They are neither used nor understood in other sections. It is well for the student not to mistake words in this class for words in national use. Under this classification we may mention such words as *reckon*, *calculate* and *guess*, used in different parts of the United States instead of *think* or *suppose*; also *right* as an adverb in such phrases as *right much*, *right large*, etc., *gallery* for *porch* or *veranda*, and *dumb* for *stupid*. The dictionary usually

indicates the classification of such words by the word "local."

**New Words.**—New words are constantly coming into the language to meet the demands of progress in the arts, sciences, and literature. The demand for new words is sometimes met by the elevation of local or colloquial words into standard use, sometimes by coinage, and sometimes by the adoption of a foreign equivalent. Dictionaries have to be frequently revised in order to keep pace with the words that are coming into the language. At the present writing, doubtless very few dictionaries have issued editions containing such words as *camouflage*, *zeppelin*, *ace*, etc. In using new words the pupil will do well to enclose with quotation marks all such as have not been generally used by the best writers in current literature.

**Technical Terms.**—Every trade or occupation and every branch of learning has certain words that are used exclusively in its vocabulary. Such words are necessary in order that the members of the craft may make themselves understood in their communication one with another. To one unfamiliar with the trade, occupation, or branch of learning its vocabulary is likely to be unintelligible. Writers and speakers using such terms in addressing the general public should be careful to define all terms the meanings of which are not perfectly evident. The dictionary usually classifies words that belong to technical vocabularies. For instance, the author finds in the dictionary which he has at hand *aldehyde* classified as a chemical term and labeled "Chem.," *antipyrine* as a medical term (Med.), *algae* a botanical term (Bot.), etc.

**Obsolete Words.**—As we said at the beginning of this chapter, the language is constantly changing. New words are every year coming into the language, and old ones are

passing out of use. Words that are passing out of use are said to be *obsolescent*. The dictionary indicates in most cases whether a word is obsolete or obsolescent. The following words, all found in Shakespeare's *Macbeth*, are classified as obsolete in our dictionaries today: *Sooth, prithee, marry* (in truth), *sennight, ravin, clept*.

**Improprieties.**—In our efforts to express ourselves we sometimes use a correct English word in an incorrect sense. Words similar in form or meaning, such as *accept* and *except* are wrongly used one for the other. One part of speech is sometimes improperly made to take the place of another, as *invite* for *invitation* and *considerable* for *considerably*. The dictionary will in most instances set us straight with respect to the proper word to use.

The following words are among those most commonly confused:

**Amount, quantity, number:** A *quantity* of blackberries, an *amount* of money, and a *number* of people.

**Council, counsel:** *Council* usually refers to the ruling assembly of a town or city; *counsel* is advice, and may sometimes mean a legal adviser or lawyer. Correct: The city *council* accepted the advice of their *counsel*.

**Discover, invent:** America existed before it was *discovered*, while gunpowder had no existence before it was *invented*.

**Expect, suppose:** Expect means to look forward to, and is used in the sense of suppose only in certain localities. Wrong: I *expect* so.

**Less, fewer:** *Less*, the comparative of *little*, usually measures quantity, and *fewer* has reference to the number of things. Right: There are *fewer* pupils in school this year than last.

**Like, as:** *Like* is a preposition, and *as* is a conjunction. The son walks *as* (not *like*) his father walks.

**Lie, lay; Sit, set:** The verbs *lie* and *lay*, and *sit* and *set* are often confused on account of their similarity of form. The principal parts of each are as follows:

Intransitive:	lie	lay	lain
Transitive:	lay	laid	laid
Intransitive:	sit	sat	sat
Transitive:	set	set	set

Remember that *laid* and *set* always require an object and that *lay* may or may not take one.

**Practical, practicable:** *Practical*, not theoretical or ideal, differs from *practicable*, capable of being put into practice. A *practical* lesson in agriculture may teach a method of farming that is *impracticable* in every section of the country.

**Principle, principal:** A *principle* is a general law or rule; *principal*, the head of a school. *Principal* is also an adjective, as *the principal point in an argument*.

**Provoke, aggravate:** We may *provoke* (arouse) a man to anger and *aggravate* (irritate) or add to his anger afterward.

**Quiet, quite:** Pupils sometimes mistake *quite* (wholly) for *quiet* (calm).

**Receipt, recipe:** *Receipt* is a statement acknowledging a payment of money; the dictionary states that *receipt* in the sense of a formula used in cookery is not incorrect, but *recipe* is to be preferred in this latter sense.

**Scholar, student, pupil:** We may properly speak of a *pupil* in school, a *student* in college, a *scholar* as a learned person who has generally completed his scholastic education.

**Some, something, somewhat:** He feels *somewhat* (not *some*) better and ate *something* (not *some*) for breakfast.

**Homonyms.**—Words similar in sound but different in meaning and spelling are often confused. Examples of homonyms are:

know	here	there	write	piece	course	bare
no	hear	their	right	peace	coarse	bear

Consult the dictionary for the distinction in meaning of the words listed above.

### ACCURACY

**Accuracy of Expression demands that we Select the Exact Word to Express our Meaning.**—The English vocabulary is rich. There are numerous words for the expression of various shades of meaning. For instance, the words *small*, *little*, *miniature*, *tiny*, and *diminutive* mean very much the same thing, yet it is not hard to see a slightly different shade of meaning in *tiny* and *small* when applied to a man, and in *little* and *miniature* as applied to a locomotive. A good writer or speaker does more than roughly indicate his meaning; he uses exactly the words that fit his ideas.

**Synonyms.**—Synonyms are words of similar meaning, yet differing slightly in shade of meaning. Good dictionaries often give the synonyms along with the definition of a word. The dictionary which I have at hand gives as synonyms for *courage* "daring, fearlessness, bravery, boldness, valor, prowess," etc. A knowledge of synonyms leads to greater accuracy of expression.

#### Exercise:

1. Which of the following words may best be applied to Aaron Burr? *Cunning, deceitful, crafty, artful, sly, tricky.*



2. Which of these best describes Webster? *Noble, honorable, elevated, renowned, highborn, illustrious.*

3. Which of these best describes Washington? *Gallant, bold, daring, courageous, brave, hardy, fearless, stout.*

4. From the synonyms in the first column below select appropriate modifiers for the nouns in the second column.

flock	cattle
herd	pigeons
pack	quail
bevy	fish
covey	sheep
swarm	dogs
shoal	bees

5. Find synonyms for each of the following words in the dictionary:

ancient	mingle	witty
obtain	warlike	increase
new	manly	implement
move	loyalty	idle
monstrous	last	frank

6. In the first paragraph of *The Bunker Hill Monument* find synonyms for the words listed below. Do the words of Webster's choice suit better than the synonyms you have found?

multitude	firmament
occasion	proclaim
reverently	assembling
spacious	impression

**General and Specific Words.**—Specific words often convey our meaning more precisely than do general words. We may have our choice of using *building, house, shanty, hovel, palace*, when we are speaking of a residence. The

word *building* gives only a vague and general notion of the residence; *house* also is vague and general; *shanty*, *hovel* and *palace* are specific and convey much in the way of description. The use of general words is not incorrect, but we express ourselves much more vividly and exactly when we use specific words.

**Exercise:**

1. Find more specific words to be used instead of the following general words:

merchant	paper
tree	livestock
vehicle	furnishings
laborer	materials
quadruped	official

2. Read several pages of Washington's *Farewell Address* and note whether the writer has a fondness for general or for specific words.

**Antonyms.**—Dictionaries sometimes define a word by giving its opposite. *Induce* is defined as the opposite of *deduce*; *ebb*, as the opposite of *flow*; and *negative*, as the opposite of *positive*. Words opposite in meaning are called antonyms. We are better prepared to use a word exactly when we are familiar with its antonym.

**Exercise:**—Find antonyms for each of the following words:

bright	satisfactory
succeed	clear
loyal	true
honest	peaceful
loose	increase
polite	guilty
narrow	famous

**Idioms.**—If you were to attempt a literal translation into a foreign language of expressions used by Shakespeare, such as, "be not out with me," "it is no matter," "get you to bed," you would find considerable difficulty in conveying the correct meaning. These expressions are peculiar to the English language and have no direct foreign equivalents. They are called idioms. Idioms make our speech more forceful and exact. Note the strength of the above examples in comparison with other English expressions that might be substituted for them, "do not be angry with me," "it is of no significance," "retire to your bed."

Other idioms in common use are:

make away with	for	kill or destroy
used to	"	accustomed to
must needs be	"	must of necessity be
had better	"	the part of wisdom
had rather	"	prefer

### CONCISENESS

**Brevity.**—Good advice to a young writer is to be brief, to speak to the point, to eliminate all unnecessary words. We are often tempted to use more words than the subject calls for. Lengthy descriptive and explanatory phrases in many instances add little to the thought and sometimes detract from it. "Economy of time" is the slogan of the efficient age in which we live. Readers are no less insistent than the business man that we come to the point and say what we have to say in as few words as possible.

The formal age in which Washington lived permitted a somewhat more leisurely and less direct manner of expression. Turn to the first paragraph of the *Farewell Address*, page 300, and note how many more words he uses than would probably be used by a statesman today. The whole

of the first paragraph can be well expressed in two-thirds as many words, for example,

The time for the election of a new chief executive of the United States is almost at hand, and it is already time for you to begin to think of a suitable candidate for this important trust. In order that the people may feel free to express themselves, I think it proper to inform you that I have decided not to offer myself as a candidate.

The directness and forcefulness of the new version is clear to anyone, but this sacrifice to brevity has made the passage much less elegant. Too much striving after brevity may lead to bluntness and abruptness.

**Repetition.**—We have urged in the last paragraph the elimination of all useless words for the sake of force and directness. There is a sense, however, in which the repetition of a thought in different words, and sometimes in the same words, is not a waste. Repetition is a frequent device of orators in their efforts to drive home their ideas. For instance, Webster in speaking of the monument (latter part of paragraph 7) uses these words: "Let it rise! Let it rise! till it meet the sun in his coming; let the earliest light of the morning gild it, and parting day linger and play on its summit." "Let it rise" is repeated twice for the oratorical effect. "Till it meet the sun in his coming" is the same idea in different words as "let the earliest light of the morning gild it"; "linger" and "play" are here almost synonymous. But who will say that Webster has wasted words?

A waste of words, however, is only too evident in such expressions as,

a people wholly and completely given over to pleasure  
a needless and useless expenditure of money  
splendid and magnificent palace

dependent upon the state for support and maintenance the first beginning

In each of these phrases two adjectives have been called upon to do the duty that one alone could do; "completely" adds nothing to the phrase when "wholly" has been used; and "useless" adds nothing to "needless". Rhetoricians call such repetition *tautology*.

**Wordiness.**—There is nothing more wearisome than a long-winded speaker or a wordy writer. We may tolerate a flow of words if it carries a burden of thought, but a stream of meaningless twaddle is an abomination. A good example of wordiness appears in a circular advertising a new booklet on physical culture:

You are fascinated, thrilled, surprised, and over-joyed! Its revelations, its discoveries, its helpful, practical new truths about you, your life, health, happiness, fortune and future—these make you want to read on and on! You cannot get enough of it! You feed on its dazzling pages. It floods your very soul with higher purpose and greater resolve.

The gist of the thought contained in these fifty-seven words might be stated in seven: "You will enjoy reading our helpful booklet." Public speakers, sensational writers for the newspapers, and glib-tongued salesmen often permit their enthusiasm to lead them into wordiness. It is best to use as few words as the subject will permit.

**Theme I.**—Retell the best magazine story you have read recently. When you have finished your theme, go through it with a pencil and scratch out all unnecessary words. Count the number of words in the original draft and the number in the new draft. How many words have you saved? Is the second draft an improvement on the first?

**EFFECTIVENESS**

To be effective our speech should be fresh and original; it should have the ring of sincerity. Young writers are often beguiled into the use of cheap, flashy phrases, current in newspapers and popular literature. Such expressions as, "entered the bonds of matrimony", "point with pride", "pursued the even tenor of his way", "the corridors of time", "dim vistas of the future" and countless others have with frequent usage long since lost their effectiveness. They are *trite* or *hackneyed*. They savor of "fine writing" and disgust the reader with their mock formality.

**Exercise:**—Secure the "Society Column" of a local newspaper, and pick out as many hackneyed phrases as you can find. Provide suitable substitutes for each. Test the use of your substitutes in the original sentences and note whether the thought is expressed more directly and sincerely.

## CHAPTER II

### POE AND THE SHORT STORY

Edgar Allan Poe was born in Boston in 1809. Left an orphan by the death of his mother in 1811, he was adopted by Mr. John Allan, a merchant of Richmond, Virginia, who added the "Allan" to his name. During a visit of the Allans to England, Poe was sent to school at Stoke Newington; upon their return to this country he attended a school in Richmond, and in February, 1826, entered the University of Virginia. In December of that year he was withdrawn by Mr. Allan and put to work in the latter's office.

Soon after this he ran away to Boston, where in 1827 he published his first volume of verse. Here he joined the United States army under the name of Edgar A. Perry; after serving at Fort Moultrie in South Carolina and at Fortress Monroe in Virginia, he secured in 1830 an appointment to the United States Military Academy at West Point, but within six months was dismissed from the Academy for flagrant neglect of duty.

From this time on, Poe's life was a series of restless wanderings in his struggle to earn his living with his pen. His recognized ability easily secured him editorial positions which his unfortunate disposition and irregular habits soon caused him to lose. With the *Southern Literary Messenger* in Richmond, with *Graham's Magazine* in Philadelphia, with the *Broadway Journal* in New York—at each place the same story repeated itself. All this time he was writing the poems and tales upon which his fame so securely rests. After the death of his wife, in 1847, Poe left New



*Edgar Poe*





York and returned to Richmond, determined to start afresh; but before the start could be made, he died in Baltimore on October 7, 1849.

He is by many critics, both at home and abroad, regarded as the greatest literary *genius* that America has produced. Tennyson said of him: "I think that Edgar Poe is (taking his poetry and prose together) the most original American genius." *Memoir*, II, p. 292. Professor Canby (*Short Story in English*, p. 245) terms him "a master of technique" and "undisputed lord of the bizarre, the terrible, and the mysterious in fiction." His literary fame rests upon the three-fold foundation of his poems, his tales, and his criticisms. We are here concerned with him only as a writer of short stories. To him belongs the unusual honor of first formulating a clear conception of the modern short story. He did not invent it, for the type already existed in his day; but he did mould the vague and formless ideas as to what constituted a short story into a clear well-defined type. He laid down the ground plan upon which all subsequent writers of short stories have built.

In his review of Hawthorne's *Twice Told Tales* in 1842, Poe wrote: "The tale proper, in our opinion, affords unquestionably the fairest field for the exercise of the loftiest talent which can be afforded by the wide domains of prose. . . . In almost all classes of composition, the unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusal cannot be completed at one sitting. . . .

"A skillful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single *effect* to be wrought out, he then invents

such incidents—he then combines such events, as may best aid him in establishing this preconceived effect. If his very initial sentence tends not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design. . . . Undue brevity is just as exceptionable here as in the poem; but undue length is yet more to be avoided.

“Originality—a trait which, in the literature of fiction, is positively worth all the rest. . . . The inventive or original mind as frequently displays itself in novelty of *tone* as in novelty of matter.”

From these brief quotations five facts stand out: (1) The short story is the most artistic form of prose. (2) It must be short enough to be read at one sitting, and on the other hand, long enough to produce a lasting effect. (3) It must produce a definite effect upon its reader. (4) It must have an absolute unity of effect or impression. (5) In a short story either the incidents or tone or both the incidents and tone should be original. In brief, then, the short story, according to Poe, must possess style, brevity, effect, unity, and originality. These requirements for a good short story are just as true today as they were over a half century ago when Poe enunciated them.

In addition to these five requirements, a good short story, like an epic, must possess a “certain magnitude.” It cannot be really great, or at any rate “highly good” unless it does possess this magnitude. This is not something definite like Poe’s five points; it is something higher than any of these or of all of them put together. It is the spirit of the story, the personal stamp or touch of the author himself. It manifests itself in various forms—sometimes there is a magnitude of

style that lifts the story out of the commonplace into the unusual and entitles it to be called good, such as, for instance, in Conrad's *Youth*. Again there is the magnitude of effect, which may be humorous, as in Aldrich's *Marjorie Daw*, or terrifying, as in Jacob's *The Monkey's Paw*. Perhaps the finest sort of magnitude is that of spirit—a greatness that pervades the entire story and lifts it up. This type is usually connected with the crises of human life; for example, such moments of self-sacrifice as that of Sidney Carton in *A Tale of Two Cities*, when a soul reaches the height of its endeavor. We often express it by saying that the story has depth, that it means something. Instances of this type are Bret Harte's *The Outcasts of Poker Flat*, Dickens' *A Christmas Carol*, and Ian Maclaren's *A Doctor of the Old School*.

### SHADOW<sup>1</sup>

Yea! though I walk through the valley of the *Shadow*.<sup>2</sup>

—*Psalm of David*.

1. Ye who read are still among the living: but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron.

2. The year had been a year of terror, and of feelings more intense than terror for which there is no name upon the earth.<sup>3</sup> For many prodigies and signs had taken place, and far and wide, over sea and land, the black wings of the Pestilence were spread abroad. To those, nevertheless, cunning<sup>4</sup> in the stars, it was not unknown that the heavens wore an aspect of ill; and to me, the Greek Oinos,<sup>5</sup> among others, it was evident that now had arrived the alternation of that seven hundred and

ninety-fourth year when, at the entrance of Aries, the planet Jupiter is conjoined with the red ring of the terrible Saturnus.<sup>6</sup> The peculiar spirit of the skies, if I mistake not greatly, made itself manifest, not only in the physical orb of the earth, but in the souls, imaginations, and meditations of mankind.

3. Over some flasks of the red Chian wine, within the walls of a noble hall, in a dim city called Ptolemais, we sat, at night, a company of seven. And to our chamber there was no entrance save by a lofty door of brass: and the door was fashioned by the artizan Corinnos, and, being of rare workmanship, was fastened from within. Black draperies, likewise, in the gloomy room, shut out from our view the moon, the lurid stars, and the peopleless streets—but the boding and the memory of Evil, they would not be so excluded. There were things around us and about of which I can render no distinct account—things material and spiritual—heaviness in the atmosphere—a sense of suffocation—anxiety—and, above all, that terrible state of existence which the nervous experience when the senses are keenly living and awake, and meanwhile the powers of thought lie dormant. A dead weight hung upon us. It hung upon our limbs—upon the household furniture—upon the goblets from which we drank; and all things were depressed, and borne down thereby—all things save only the flames of the seven iron lamps which illumined our revel. Uprearing themselves in tall slender lines of light, they thus remained burning all pallid and motionless; and in the mirror which their lustre formed upon the round table of ebony at which we sat, each of us there assembled beheld the pallor of his own countenance, and the unquiet glare in the downcast eyes of his companions. Yet we laughed and were merry in our proper way—which was hysterical; and sang the songs of Anacreon<sup>7</sup>—which are madness; and drank deeply—although the purple wine reminded us of blood. For there was yet another tenant of our chamber in the person of young Zoilus.<sup>8</sup> Dead, and at full length he lay, enshrouded;—the genius and the demon<sup>9</sup> of the scene. Alas! he bore no portion in our mirth, save that his countenance, distorted with the plague, and his eyes in which Death had but half extin-

guished the fire of the pestilence, seemed to take such interest in our merriment as the dead may haply take in the merriment of those who are to die. But although I, Oinos, felt that the eyes of the departed were upon me, still I forced myself not to perceive the bitterness of their expression, and, gazing down steadily into the depths of the ebony mirror, sang with a loud and sonorous voice the songs of the son of Teios. But gradually my songs they ceased, and their echoes, rolling afar off among the sable draperies of the chamber, became weak, and undistinguishable, and so faded away. And lo! from among those sable draperies where the sounds of the song departed, there came forth a dark and undefined shadow—a shadow such as the moon, when low in heaven, might fashion from the figure of a man: but it was the shadow neither of man, nor of God, nor of any familiar thing. And, quivering awhile among the draperies of the room, it at length rested in full view upon the surface of the door of brass. But the shadow was vague, and formless, and indefinite, and was the shadow neither of man, nor of God—neither God of Greece, nor God of Chaldæa, nor any Egyptian God. And the shadow rested upon the brazen doorway, and under the arch of the entablature of the door, and moved not, nor spoke any word, but there became stationary and remained. And the door whereupon the shadow rested was, if I remember aright, over against the feet of the young Zoilus enshrouded. But we, the seven there assembled, having seen the shadow as it came out from among the draperies, dared not steadily behold it, but cast down our eyes, and gazed continually into the depths of the mirror of ebony.<sup>10</sup> And at length I, Oinos, speaking some low words, demanded of the shadow its dwelling and its appellation. And the shadow answered, "I am SHADOW, and my dwelling is near to the Catacombs of Ptolemais, and hard by those dim plains of Helusion which border upon the foul Charonian canal."<sup>11</sup> And then did we, the seven, start from our seats in horror, and stand trembling, and shuddering, and aghast: for the tones in the voice of the shadow were not the tones of any one being, but of a multitude of beings, and, varying in their cadences from syllable to

syllable, fell duskily upon our ears in the well remembered and familiar accents of many thousand departed friends.<sup>12</sup>

## NOTES

1. Perhaps the finest of Poe's prose-poems. It is noted for its rhythmical prose, its weird imagination, its startling climax, and its perfect unity of effect. Woodberry (*Life of Poe*, p. 82) calls it "the most noble and artistic expression of Poe's imagination during the first period of his career." Other prose-poems by Poe that should be read in connection with this tale are *Eleonora* and *Silence*.

2. The twenty-third *Psalm*. The style of the tale in its repetition, its simplicity, and its use of such words as *ye*, *haply*, *hard by*, and *whereupon* is at times reminiscent of Biblical prose.

3. This sentence and the first half of the preceding sentence have a definite rhythmical movement.

4. In its old sense of "skillful" or "knowing." Cf. "Children in whom was no blemish, but skillful in all wisdom and cunning in knowledge and understanding science." *Daniel*, I, 4.

5. *Oinos* is the Greek word meaning "wine." Here it is used merely because its appearance and sound agree with—and thus contribute to—the atmosphere which Poe wished to produce. See his use of *Chian*, *Ptolemais*, *Corinnos*, *Anacreon*, *Zoilus*, *Teios*, *Helusion*, and *Charonian* in the following paragraph. Professor Trent (Poe's *Poems and Tales*, 91 ff.) has attempted to identify these places and persons, but it is doubtful whether Poe, save in the case of *Anacreon*, *Teios* and *Charonian*, attached a definite meaning to them. They fit in with the Greco-Egyptian setting of the tale and add to its mysterious atmosphere. See also his use of *Greece*, *Chaldaea*, and *Egyptian* in the same paragraph and his use of *Weir* and *Auber* in *Ulalume*. *Oinos* is used as a proper name in Poe's dialogue, *The Power of Words*.

6. Poe is here referring to the ancient belief that the position of the stars at certain times had a definite effect upon earthly events. *Aries* is the first sign in the zodiac.

7. A Greek lyric poet who sang chiefly the praises of love and wine. He was born in Teos about 563 B. C.

8. The dead *Zoilus* is used to make real to us the pestilence-stricken city and to intensify the horror of the scene. Poe often uses some concrete object for this purpose—see the ebony clock in *The Masque of the Red Death*, the tarn in *The Fall of the House of Usher*, and the jester's bells in *The Cask of Amontillado*.

9. *Demon* is derived from the Latin *daemon* which meant "spirit" or "genius." Here the two words are equivalent to "the presiding genius."

10. Notice how, for the sake of emphasis, almost all the details of the room—the seven men, the brazen doorway, the draperies, the young Zoilus, the mirror of ebony—are repeated just before the climax.

11. Charon in classic mythology was the grim boatman who ferried the spirits of the dead across the River of Woe to the regions of darkness.

12. "There is no more finely imaginative conception in Poe's writings than this of the voice of the Shadow uniting in itself the tones of the victims of the plague." (Trent.) Note the poetic force of *duskily*; the entire sentence is one of the best that Poe ever wrote. Read it aloud slowly in order to appreciate its rhythmical perfection.

### CLASS DISCUSSION

As the sub-title indicates, *Shadow* could hardly be called a short story. Poe has simply conceived "a certain unique and single effect to be wrought out" and has then invented a setting which would "best aid him in establishing the preconceived effect." There are really no incidents or events in the tale other than the appearance of the Shadow. This placing of the entire emphasis of the tale upon a single effect and furthermore putting that effect at the very end of the tale creates perfectly the feeling of suspense, the reader's whole attention is centered upon what is to follow—hence the interest with which we read his tales and the powerful impression they make upon us when we at last reach the end.

Read again the quotation from Poe's review of Hawthorne's *Twice Told Tales* on page 17 and then answer the following questions: What is the "preconceived effect" here? How does the first sentence tend to bring out this effect? Enumerate in order the details of the setting and show how each is related to the climax. Does this story possess originality of matter or tone, or of both matter and tone? Does this story seem to you to possess the "certain magnitude" referred to on page 18? If so, of what type is it? As you read the tale over again, notice how Poe has applied the principle of restraint in his description of the room and its occupants; everything is subordinated to the effect of the Shadow.



### THE MASQUE OF THE RED DEATH

1. The "Red Death" had long devastated the country.<sup>1</sup> No pestilence had ever been so fatal, or so hideous. Blood was its avatar<sup>2</sup> and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face, of the victim were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour.

2. But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori,<sup>3</sup> there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

3. It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.

4. It was a voluptuous scene, that masquerade.<sup>4</sup> But first let me tell of the rooms in which it was held. There were

seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding-doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different, as might have been expected from the Prince's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass, whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange, the fifth with white, the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But, in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood-color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and fantastic appearances. But in the western or black chamber the effect of the firelight that streamed upon the dark hangings through the

blood-tinted panes was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered that there were few of the company bold enough to set foot within its precincts at all.

5. It was in this apartment, also, that there stood against the western wall a gigantic clock of ebony.<sup>5</sup> Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies) there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

6. But, in spite of these things, it was a gay and magnificent revel. The tastes of the Prince were peculiar. He had a fine eye for colors and effects. He disregarded the *decora*<sup>6</sup> of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There were some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be *sure* that he was not.<sup>7</sup>

7. He had directed, in great part, the movable embellishments of the seven chambers, upon occasion of this great *fête*; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been since seen in *Hernani*.<sup>8</sup> There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these—the dreams—writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away, and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appalls; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches *their* ears who indulge in the more remote gayeties of the other apartments.

8. But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I

have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps, that more of thought crept, with more of time, into the meditations of the thoughtful among those who revelled. And thus, too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of terror, of horror, and of disgust.

9. In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod,<sup>9</sup> and gone beyond the bounds of even the Prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in *blood*—and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

10. When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its *rôle*, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment, with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

11. "Who dares?" he demanded hoarsely of the courtiers who stood near him—"who dares insult us with this blasphemous mockery? Seize him and unmask him—that we may know whom we have to hang at sunrise, from the battlements!"

12. It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly—for the Prince was a bold and robust man, and the music had become hushed at the waving of his hand.

13. It was in the blue room where stood the Prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the Prince's person; and while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him.<sup>10</sup> It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and

had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave ceremonies and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

14. And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.<sup>11</sup>

## NOTES

1. The disease which Poe describes is an imaginary one.
2. Sign or manifestation.
3. Players or singers who composed their music or songs extemporaneously.
4. Note the use of color in this paragraph and throughout the tale.
5. Notice how frequently the clock is mentioned in the tale. See note 8 on page 22.
6. Plural of the Latin word *decorum* meaning *propriety*. See Poe's use of the word elsewhere in this tale and also in *The Assiguation*.
7. Most of Poe's heroes have in them a touch of madness. Cf. Roderick Usher in the *House of Usher* and Legrand in *The Gold Bug*. They frequently show traits of Poe's own nature—for exam-

ple, Prospero's love of color, the outlines of Usher's face, the analytical power of Legrand. See also the stories of *Berenice*, *Eleonora*, and *The Tell-tale Heart*.

8. A tragedy by Victor Hugo (1830).

9. Gone beyond all bounds. Cf. *Hamlet*, III-ii-16. In the old miracle plays Herod was represented as a noisy, ranting character.

10. The movement of the sentence accords with "the solemn and measured step" which it describes. The appearance of the Red Death in the first room and his slow progress from room to room until he reaches the last one, ties the story together and brings the whole scene before our eyes in much the same fashion as the repetition of the details in *Shadow*.

11. Notice how complete the catastrophe is—even the flames upon the tripods and the life of the ebony clock cease.

### CLASS DISCUSSION

This tale is constructed on the same plan as *Shadow*, only here the setting is more elaborate and there is more action preceding the climax. As we have seen, in his tales of horror, Poe tried to produce a single powerful effect upon the reader; when this effect had been produced, the object of the tale was attained. For this reason the climax of such tales as *Shadow*, *Masque of the Red Death*, *Fall of the House of Usher*, and *The Oval Portrait* occurs at the very end of the tale. The student should notice how Poe first prepares the setting for his story and then leads up to the climax step by step.

Do you know any disease that resembles the Red Death? The flight of Prince Prospero and his companions from the pestilence recalls the circumstances under which the tales of Boocaccio's *Decameron* were told. Look these up in an encyclopedia and report to the class on them. Can you draw a plan of the seven rooms, including their method of illumination? Try to imagine what the masque must have looked like. Read the description of the seven rooms over again carefully; it is worthy of especial notice. Now try to work out in detail how Poe avoided monotony in his description of them. To which room does he give the most space in his description? Why? Why does he describe the red and black room last? Explain his



selection of colors for this room. Have the colors of the other rooms any significance? What does the ebony clock add to the story? Of what do the dancers think as the clock strikes? Who was the mummer who imitated the Red Death?

Read again Poe's review of Hawthorne's *Twice Told Tales* on page 17 and then answer the following questions: What single effect did Poe conceive here? What incidents did he invent to aid him in establishing this effect? How does the very first sentence tend to the outbringing of this effect? Does this story impress you more strongly than *Shadow*? Why? Does this story possess originality of matter or tone, or of both matter and tone? Explain your answer. Show how every detail of it has direct reference to the climax of the story. Can you detect any allegorical significance in the story? Is the fear which it describes purely physical? Compare the story in this respect with Hawthorne's *Lady Eleanore's Mantle*. Contrast Poe's method of handling the supernatural here with that of Hawthorne's in *Howe's Masquerade*. What type of "magnitude" does it possess?

THE FALL OF THE HOUSE OF USHER<sup>1</sup>

Son cœur est un luth suspendu ;  
Sitôt qu'on le touche il résonne.

*Béranger.*<sup>2</sup>

I. During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.<sup>3</sup> I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details

of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn<sup>4</sup> that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

2. Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said—it was the apparent *heart* that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

3. Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognisable beauties, of musical science. I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other

words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other—it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the “House of Usher”—an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

4. I have said that the sole effect of my somewhat childish experiment—that of looking down within the tarn—had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition—for why should I not so term it?—served mainly to accelerate the increase itself.<sup>5</sup> Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy—a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.<sup>6</sup>

5. Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building.<sup>7</sup> Its principal feature seemed to be that of an excessive antiquity.

The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

6. Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric<sup>8</sup> armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

7. The room in which I found myself was very large and

lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned<sup>9</sup> light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered.<sup>10</sup> Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

8. Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé*<sup>11</sup> man of the world. A glance, however, at his countenance, convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they

were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its arabesque<sup>12</sup> expression with any idea of simple humanity.

9. In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter, than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision—that abrupt, weighty, unhurried, and hollow-sounding enunciation—that leaden, self-balanced and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.<sup>18</sup>

10. It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms, and the general manner of the narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers

were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

11. To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved—in this pitiable condition—I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."<sup>14</sup>

12. I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit—an effect which the *physique*<sup>15</sup> of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the *morale* of his existence.

13. He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister—his sole companion for long years—his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the



lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread—and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me, as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother—but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

14. The disease of the lady Madeline had long baffled the skill of her physicians.<sup>16</sup> A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical<sup>17</sup> character, were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but, on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain—that the lady, at least while living, would be seen by me no more.

15. For several days ensuing, her name was unmentioned by either Usher or myself: and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together; or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe, in one unceasing radiation of gloom.

16. I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of

Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vaguenesses at which I shuddered the more thrillingly, because I shuddered knowing not why;—from these paintings (vivid as their images now are before me) I would in vain endeavor to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me at least—in the circumstances then surrounding me—there arose out of the pure abstractions which the hypochondriac<sup>18</sup> contrived to throw upon his canvas, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

17. One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch, or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

18. I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instru-

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ments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar, which gave birth, in great measure, to the fantastic character of his performances. But the fervid *facility* of his impromptus could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it, as he gave it, because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher, of the tottering of his lofty reason upon her throne. The verses, which were entitled "The Haunted Palace,"<sup>19</sup> ran very nearly, if not accurately, thus:

## I.

In the greenest of our valleys,  
By good angels tenanted,  
Once a fair and stately palace—  
Radiant palace—reared its head.  
In the monarch Thought's dominion—  
It stood there!  
Never seraph spread a pinion  
Over fabric half so fair.

## II.

Banners yellow, glorious, golden,  
On its roof did float and flow;  
(This—all this—was in the olden  
Time long ago)  
And every gentle air that dallied,  
In that sweet day,  
Along the ramparts plumed and pallid,  
A wingéd odor went away.

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## III.

Wanderers in that happy valley  
Through two luminous windows saw  
Spirits moving musically  
To a lute's well-tuned law,  
Round about a throne, where sitting  
(Porphyrogene!)<sup>20</sup>  
In state his glory well befitting,  
The ruler of the realm was seen.

## IV.

And all with pearl and ruby glowing  
Was the fair palace door,<sup>21</sup>  
Through which came flowing, flowing, flowing  
And sparkling evermore,  
A troop of Echoes whose sweet duty  
Was but to sing,  
In voices of surpassing beauty,  
The wit and wisdom of their king.

## V.

But evil things, in robes of sorrow,  
Assailed the monarch's high estate;  
(Ah, let us mourn, for never morrow  
Shall dawn upon him, desolate!)  
And, round about his home, the glory  
That blushed and bloomed  
Is but a dim-remembered story  
Of the old time entombed.

## VI.

And travellers now within that valley,  
Through the red-litten<sup>22</sup> windows, see  
Vast forms that move fantastically  
To a discordant melody;  
While, like a rapid ghastly river,  
Through the pale door,  
A hideous throng rush out forever,  
And laugh—but smile no more.<sup>23</sup>

19. I well remember that suggestions arising from this ballad, led us into a train of thought wherein there became manifest an opinion of Usher's which I mention not so much on account of its novelty, (for other men\* have thought thus,) as on account of the pertinacity with which he maintained it. This opinion, in its general form, was that of the sentience of all vegetable things. But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization. I lack words to express the full extent, or the earnest *abandon* of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience<sup>24</sup> had been here, he imagined, fulfilled in the method of collocation of these stones—in the order of their arrangement, as well as in that of the many fungi which overspread them, and of the decayed trees which stood around—above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence—the evidence of the sentience—was to be seen, he said, (and I here started as he spoke,) in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent, yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made *him* what I now saw him—what he was. Such opinions need no comment, and I will make none.

20. Our books—the books which, for years, had formed no small portion of the mental existence of the invalid—were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works as the *Vervet et Chartreuse* of Gresset; the *Belphegor* of Machiavelli; the *Heaven and Hell* of Swedenborg; the *Subterranean Voyage* of Nicholas Klimm by Holberg; the *Chiromancy* of Robert Flud, of Jean D'Indaginé, and of *De la Chambre*; the *Journey into*

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\* Watson, Dr. Percival, Spallanzani. and especially the Bishop of Landaff.  
—See "Chemical Essays," vol. v.

the Blue Distance of Tieck; and the City of the Sun of Campanella. One favorite volume was a small octavo edition of the *Directorium Inquisitorium*, by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs and Ægipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic—the manual of a forgotten church—the *Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae*.<sup>25</sup>

21. I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight, (previously to its final interment,) in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural, precaution.

22. At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-

keep,<sup>26</sup> and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp grating sound, as it moved upon its hinges.

23. Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

24. And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring

with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

25. It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch—while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room—of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened—I know not why, except that an instinctive spirit prompted me—to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment.

26. I had taken but a few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently



recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan—but, moreover, there was a species of mad hilarity in his eyes—an evidently restrained hysteria in his whole demeanor. His air appalled me—but anything was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

27. "And you have not seen it?" he said abruptly, after having stared about him for some moments in silence—"you have not then seen it?—but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the case-ments, and threw it freely open to the storm.

28. The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars—nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapor, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

29. "You must not—you shall not behold this!" said I, shudderingly, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not uncommon—or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement;—the air is chilling and

dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen;—and so we will pass away this terrible night together.”

30. The antique volume which I had taken up was the “*Mad Trist*” of Sir Launcelot Canning; but I had called it a favorite of Usher’s more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief (for the history of mental disorder is full of similar anomalies) even in the extremeness of the folly which I should read. Could I have judged, indeed, by the wild overstrained air of vivacity with which he hearkened, or apparently hearkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

31. I had arrived at that well-known portion of the story where Ethelred, the hero of the *Trist*, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:<sup>27</sup>

32. “And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and malicious turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling therewith sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarumed and reverberated throughout the forest.”

33. At the termination of this sentence I started, and for a moment, paused; for it appeared to me (although I at once concluded that my excited fancy had deceived me)—it

appeared to me that, from some very remote portion of the mansion, there came, indistinctly, to my ears, what might have been, in its exact similarity of character, the echo (but a stifled and dull one certainly) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention; for, amid the rattling of the sashes of the casements, and the ordinary commingled noises of the still increasing storm, the sound, in itself, had nothing, surely, which should have interested or disturbed me. I continued the story:

34. "But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the malicious hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten:—

Who entereth herein, a conqueror hath bin;  
Who slayeth the dragon, the shield he shall win;

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

35. Here again I paused abruptly, and now with a feeling of wild amazement—for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound—the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

36. Oppressed, as I certainly was, upon the occurrence of the second and most extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were

predominant, I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were murmuring inaudibly. His head had dropped upon his breast—yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea—for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

37. "And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

38. No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my

presence. Bending closely over him, I at length drank in the hideous import of his words:

39. "Not hear it?—yes, I hear it, and *have* heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not—I *dared* not speak! *We have put her living in the tomb!* Said I not that my senses were acute? I *now* tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—I *dared not speak!* And now—to-night—Ethelred—ha! ha!—the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield!—say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? *Madman!*" here he sprang furiously to his feet, and shrieked out his syllables, as if in the effort he were giving up his soul—"Madman! *I tell you that she now stands without the door!*"<sup>28</sup>

40. As if in the superhuman energy of his utterance there had been found the potency of a spell—the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust<sup>29</sup>—but then without those doors there *did* stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated\* frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

41. From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself

crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "*House of Usher*."<sup>30</sup>

## NOTES

1. Poe preferred *Ligeia* to *The Fall of the House of Usher*, but his critics have almost universally regarded the latter as his best tale, mainly on account of its structure. James Russell Lowell (*Graham's Magazine*, February, 1845) said of it: "Had its author written nothing else, it would alone have been enough to stamp him as a man of genius and a master of a classic style." Professor George E. Woodberry (*Life of Poe*, 120) wrote: "In artistic construction, it does not come short of absolute perfection." It is superior to *The Masque of the Red Death* in its artistic evolution and its harmonious mingling of sound and color to produce a desired effect; the difference between the two, however, is purely one of degree and not of kind—in the present tale his canvas is merely larger and his theme deeper. In reading the story note especially the means by which Poe secures its perfect artistic unity—his choice of words, his selection of incidents, and the manner in which he leads up to the climax of his narrative.

2. "His heart is a suspended lute;  
As soon as it is touched, it resounds."

Béranger was a French poet who was a contemporary of Poe; the quotation has not been found in his works. The idea was also used by Poe in *Israfel*:

"In Heaven a spirit doth dwell  
Whose heart-strings are a lute."

3. The first sentence is an excellent example of Poe's rhythmical prose. It strikes the keynote of the tale just as the first scene of *Macbeth* strikes the keynote of the play. Notice how the idea of melancholy pervades the entire sentence—*dull, dark, soundless, autumn, clouds oppressively low, alone, dreary, shades of evening, melancholy.*

4. A small mountain lake. Poe was fond of this word. The tarn plays much the same part in this story as the ebony clock in *The Masque of the Red Death*; it serves to impress upon the reader the melancholy atmosphere which surrounded the House of Usher. The student should note how Poe refers to it from time to time in the progress of the tale, thus preparing us for its use in the climax.

5. The realization of the fact that he was superstitious made him more superstitious.

6. Nowhere has a writer better illustrated the power of suggestion than has Poe in this tale. The fact that he merely suggests that a peculiar atmosphere hung about the House does not lessen but rather increases the effect of the statement upon the reader. The student should find other examples of the same method in the tale. Hawthorne uses the device frequently in his *Twice Told Tales*.

7. How is this paragraph connected with the preceding paragraph? Find at least three instances of a similar connection in the tale.

8. Strange, shadowy.

9. Poe was especially fond of words compounded with the prefix *en-*. See *entombed, enshrouded, encoffined, and enwritten* in the present tale. They give an archaic flavor to his style.

10. Notice the force of each of the adjectives in this sentence, how each one adds something different to our mental image of the furniture.

11. Wearied or bored.

12. Unreal, fantastic.

13. Note the progressive steps from the general to the specific in Poe's description thus far—the landscape, the exterior of the house, the interior, Usher's room, his appearance, and his manner. Poe had the Byronic trait of presenting in many of his heroes an exaggerated portrait of himself or of one side of himself. If the reader will compare the description of Usher in the preceding paragraph with any good picture of Poe, he will be struck by the likeness; there is also a slight mental similarity between the two men. See note 7, page 30, and note 34, page 104.

14. Usher was afraid of fear.

15. Physical appearance. Notice how perfectly Usher's appearance and character blend with his surroundings.

16. In her shadowy personality and vague disease Lady Madeline resembles other heroines of Poe—Berenice, Morella, Ligeia, and Eleonora. Poe was not a student of human nature and did not know men and women; hence, in part, the unreality of his heroes and heroines. His inability to get along with people in daily life, the absence of genial humor in his tales, and the stiffness of his dialogues are also, in some measure, due to the same cause.

17. Trance-like.

18. One who suffers from melancholy and anxiety of mind.

19. This is one of Poe's finest poems. Stedman (*Poets of America*, p. 27) regarded *The Haunted Palace* and *Israfel* as "the two poems which seem to me to represent his highest range." Poe in his letter to Griswold on March 29, 1841, said: "I first published the 'H. P.' in Brooks' 'Museum,' a monthly journal at Baltimore, now dead. Afterwards, I embodied it in a tale called 'The House of Usher,' in Burton's Magazine. . . . by 'The Haunted Palace' I mean to imply a mind haunted by phantoms—a disordered brain." Harrison, *Life of Poe*, II, p. 83. Poe thought, without good reason, that Longfellow based his *Beleaguered City* upon this poem. See also Tennyson's *The Deserted House*, which contains a similar theme and which was written before either of the above-mentioned poems. There is no good authority for the statement that Poe is here describing the ravages wrought by drink in his own mind.

20. A Greek compound meaning "born to the purple" or "of royal birth."

21. What do the windows and door of the palace signify?

22. The archaic form of "red-lighted."

23. Demons laugh but do not smile. What is the connection of the poem with the tale? Point out as many similarities as you can between the language of the poem and the descriptions of the House and of Usher.

24. Sentience means "the possession of sensation or feeling." *Abandon* means "eagerness" or "lack of restraint." "Usher not only believed, with some others, that plants have a kind of personality, but he even went further and believed that things not having organic structure might possess feeling or consciousness, especially the gray stones of his house." Poe's *Tales and Poems*, edited by F. H. Law, p. 304.

25. It is by no means necessary to know who these writers or those mentioned in note, p. 44, are. Poe was fond of referring to little-known authors in order to give an air of strangeness and mystery to his tales; if we knew who they were, there would be no



point to their insertion. Some of the books mentioned were by no means "in strict keeping with this character of phantasm." The last named—a translation of which is as follows, "Vigils for the dead as rendered by the choir of the church at Mainz"—was probably a pure invention on Poe's part, designed as an introduction to the following paragraph. See note 27. "In quarto Gothic" means that the volume was a quarto printed in medieval, black-faced type.

26. The inner prison of a castle.

27. The exaggerated style of the selection, the over-emphasized references to it, the stress placed upon the fact that it is well-known, and the exactness with which it fits the subsequent events of the tale—all prove conclusively that it was written by Poe himself. For an example of the style which he was parodying, see Malory's *Morte Darthur*.

28. For some pages the reader's attention has been as alert as that of Usher himself. Trace as well as you can the means by which Poe has prepared the reader's mind for this event. Just as in *Ligeia* Poe reworked the theme of *Morella*, so here he has reworked the theme of *Berenice*, which should by all means be read in connection with this tale. For other tales in which reference is made to the idea of premature burial, which seems to have had a morbid fascination for Poe, see *Ligeia*, *Pit and the Pendulum*, *Cask of Amontillado*, *Premature Burial* and *Loss of Breath*.

29. This "moment of last suspense", as it is called in the drama, is one of the finest touches in the story.

30. The destruction is even more complete than that of the *Masque of the Red Death*. How has the destruction of the house been prepared for earlier in the tale?

### CLASS DISCUSSION

To what does the quotation at the beginning of the tale refer? Describe the house of the Ushers. What part does the tarn play in the story? What is the effect of merging the family and the family mansion in the single appellation *The House of Usher*? At what places does Usher himself merge them? In the light of later events, explain both the low cunning and the perplexity of the physician's expression. To what did the picture which Usher painted refer? Why is his sense of hearing stressed?

Throughout the story the narrator refers to feelings and emotions the origin or nature of which he is unable to under-

stand; his sense of uncertainty and bewilderment infects the reader also and adds no little to the air of unreality and mystery that pervades the tale. Find as many examples of this as you can. List the details from the beginning of the story to the end and show that every one of them is in complete harmony with the melancholy atmosphere. When did you first begin to suspect that Madeline had been buried alive? Why did not Usher bury her in the graveyard? How many different functions has the storm in the story? How does the storm affect the climax? What use is made of the *Mad Trist* of Sir Launcelot Canning?

Read the question from Poe's review of Hawthorne's *Twice Told Tales* on page 17. What is the "effect" which Poe wanted to produce here? How does his very first sentence tend to the "outbringing" of this effect? Does this story possess originality of matter or tone, or of both matter and tone? Explain your answer. Trace the steps by which Poe leads up to the climax of the tale and show the relation of each to the climax. Do you like this story better than *Shadow* or *The Masque of the Red Death*? Why? In what does its "magnitude" consist?

### THE OVAL PORTRAIT<sup>1</sup>

1. The chateau into which my valet had ventured to make forcible entrance rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Apennines,<sup>2</sup> not less in fact than in the fancy of Mrs. Radcliffe.<sup>3</sup> To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of

very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces but in very many nooks which the bizarre architecture of the chateau rendered necessary—in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room—since it was already night, to light the tongues of a tall candelabrum which stood by the head of my bed, and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

2. Long—long I read—and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by, and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

3. But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perceptions. But while my lids remained thus shut, I ran over in mind my reason for so shutting them. It was an impulsive movement to gain time for thought—to make sure that my vision had not deceived me—to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

4. That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed

to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

5. The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully.<sup>4</sup> The arms, the bosom, and even the ends of the radiant hair, melted imperceptibly into the vague yet deep shadow which formed the background of the whole. The frame was oval, richly gilded and filigreed in Moresque.<sup>5</sup> As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea—must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute *life-likeness* of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:—

"She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the

Art which was her rival; dreading only the palette and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he *would* not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from the canvas rarely, even to regard the countenance of his wife. And he *would* not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved:—*She was dead!*"

## NOTES

1. Notice how quickly the story gets under way and how Poe has put into the opening paragraph only those details that are essential; no time is spent telling how the hero was wounded or how he found the chateau, and only those objects in the room are described

which are necessary to the plot—the paintings, the candelabrum, the bed, the book.

2. Italian mountains.

3. A popular English writer (1764-1823) of Gothic romances, the general atmosphere of which is not unlike that of the present story.

4. An American painter (1783-1872) who was especially successful with his portraits of women. He is best known by his picture of "Washington Crossing the Delaware."

5. Moorish fashion.

6. It was Poe's custom to end his stories at the climax of interest. See the endings of *The Fall of the House of Usher*, *Shadow*, and *The Masque of the Red Death* in this volume.

### CLASS DISCUSSION

The moral which underlies the tale—the sin of the painter's selfish absorption in his art—is the same as that of Hawthorne's stories of *The Birthmark*, and *The Artist of the Beautiful*, which should be read for the sake of comparison. Here the moral is merely suggested; the emphasis is placed upon the romantic idea that the painter transferred the life of his bride to his canvas. In Hawthorne the situation is exactly reversed; the story was written in order to emphasize the moral which it contained.

Poe's tales of *Morella*, *Ligeia*, and *Eleonora* are built upon this same theme—the transference of identity. If possible they should be read and a class hour devoted to an oral discussion of them.

### THE GOLD BUG

What ho! what ho! this fellow is dancing mad!

He hath been bitten by the Tarantula.

*All in the Wrong.*<sup>2</sup>

Many years ago, I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his fathers, and took

up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one.<sup>3</sup> It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the main land by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh-hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen. Near the western extremity, where Fort Moultrie stands, and where are some miserable frame buildings, tenanted, during summer, by the fugitives from Charleston dust and fever, may be found, indeed, the bristly palmetto; but the whole island, with the exception of this western point, and a line of hard, white beach on the seacoast, is covered with a dense undergrowth of the sweet myrtle, so much prized by the horticulturists of England. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burthening the air with its fragrance.

In the inmost recesses of this coppice, not far from the eastern or more remote end of the island, Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance. This soon ripened into friendship—for there was much in the recluse to excite interest and esteem. I found him well educated, with unusual powers of mind, but infected with misanthropy, and subject to perverse moods of alternate enthusiasm and melancholy.<sup>4</sup> He had with him many books, but rarely employed them. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles, in quest of shells or entomological specimens;—his collection of the latter might have been envied by a Swammerdam.<sup>5</sup> In these excursions he was usually accompanied by an old negro, called Jupiter, who had been manumitted<sup>6</sup> before the reverses of the family, but who could be induced, neither by threats nor by promises, to abandon what he considered his right of attendance upon the foot-

steps of his young "Massa Will." It is not improbable that the relatives of Legrand, conceiving him to be somewhat unsettled in intellect, had contrived to instill this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.<sup>7</sup>

The winters in the latitude of Sullivan's Island are seldom very severe, and in the fall of the year it is a rare event indeed when a fire is considered necessary. About the middle of October, 18—, there occurred, however, a day of remarkable chilliness. Just before sunset I scrambled my way through the evergreens to the hut of my friend, whom I had not visited for several weeks—my residence being, at that time, in Charleston, a distance of nine miles from the Island, while the facilities of passage and re-passage were very far behind those of the present day. Upon reaching the hut I rapped, as was my custom, and getting no reply, sought for the key where I knew it was secreted, unlocked the door and went in. A fine fire was blazing upon the hearth.<sup>8</sup> It was a novelty, and by no means an ungrateful one. I threw off an overcoat, took an arm-chair by the crackling logs, and awaited patiently the arrival of my hosts.

Soon after dark they arrived, and gave me a most cordial welcome. Jupiter, grinning from ear to ear, bustled about to prepare some marsh-hens for supper. Legrand was in one of his fits—how else shall I term them?—of enthusiasm. He had found an unknown bivalve, forming a new genus, and, more than this, he had hunted down and secured, with Jupiter's assistance, a *scarabaeus* which he believed to be totally new, but in respect to which he wished to have my opinion on the morrow.

"And why not tonight?" I asked, rubbing my hands over the blaze, and wishing the whole tribe of *scarabaei* at the devil.<sup>10</sup>

"Ah, if I had only known you were here!" said Legrand, "but it's so long since I saw you; and how could I foresee that you would pay me a visit this very night of all others? As I was coming home I met Lieutenant G—, from the fort, and, very foolishly, I lent him the bug; so it will be impossible for



you to see it until morning. Stay here tonight, and I will send Jup down for it at sunrise. It is the loveliest thing in creation!"

"What?—sunrise?"

"Nonsense! no!—the bug. It is of a brilliant gold color—about the size of a large hickory-nut—with two jet black spots near one extremity of the back, and another, somewhat longer, at the other. The *antennae*<sup>11</sup> are—"

"Dey aint *no* tin in him, Massa Will, I keep a tellin' on you," here interrupted Jupiter, "de bug is a goole bug, solid, ebery bit of him, inside and all, sep him wing—neber feel half so hebby a bug in my life."<sup>12</sup>

"Well, suppose it is, Jup," replied Legrand, somewhat more earnestly, it seemed to me, than the case demanded, "is that any reason for your letting the birds burn? The color"—here he turned to me—"is really almost enough to warrant Jupiter's idea. You never saw a more brilliant metallic lustre than the scales emit—but of this you cannot judge till to-morrow. In the meantime I can give you some idea of the shape." Saying this, he seated himself at a small table, on which were a pen and ink, but no paper. He looked for some in a drawer, but found none.

"Never mind," said he at length, "this will answer;" and he drew from his waistcoat pocket a scrap of what I took to be very dirty foolscap, and made upon it a rough drawing with the pen. While he did this, I retained my seat by the fire, for I was still chilly. When the design was complete, he handed it to me without rising. As I received it, a loud growl was heard, succeeded by a scratching at the door. Jupiter opened it, and a large Newfoundland, belonging to Legrand, rushed in, leaped upon my shoulders, and loaded me with caresses; for I had shown him much attention during previous visits. When his gambols were over, I looked at the paper, and, to speak the truth, found myself not a little puzzled at what my friend had depicted.

"Well!" I said, after contemplating it for some minutes, "this is a strange *scarabaeus*, I must confess: new to me:

never saw anything like it before—unless it was a skull, or a death's-head—which it more nearly resembles than anything else that has come under my observation."

"A death's-head!" echoed Legrand—"Oh—yes—well, it has something of that appearance upon paper, no doubt. The two upper black spots look like eyes, eh? and the longer one at the bottom like a mouth—and then the shape of the whole is oval."

"Perhaps so," said I; "but, Legrand, I fear you are no artist. I must wait until I see the beetle itself, if I am to form any idea of its personal appearance."

"Well, I don't know," said he, a little nettled, "I draw tolerably—*should* do it at least—have had good masters, and flatter myself that I am not quite a blockhead."

"But, my dear fellow, you are joking then," said I, "this is a very passable *skull*—indeed, I may say that it is a very *excellent* skull, according to the vulgar notions about such specimens of physiology—and your *scarabaeus* must be the queerest *scarabaeus* in the world if it resembles it. Why, we may get up a very thrilling bit of superstition upon this hint. I presume you will call the bug *scarabaeus caput hominis*,<sup>18</sup> or something of that kind—there are many similar titles in the Natural Histories. But where are the *antennae* you spoke of?"

"The *antennae*!" said Legrand, who seemed to be getting unaccountably warm upon the subject; "I am sure you must see the *antennae*. I made them as distinct as they are in the original insect, and I presume that is sufficient."

"Well, well," I said, "perhaps you have—still I don't see them;" and I handed him the paper without additional remark, not wishing to ruffle his temper; but I was much surprised at the turn affairs had taken; his ill humor puzzled me—and, as for the drawing of the beetle, there were positively *no antennae* visible, and the whole *did* bear a very close resemblance to the ordinary cuts of a death's-head.

He received the paper very peevishly, and was about to crumple it, apparently to throw it in the fire, when a casual glance at the design seemed suddenly to rivet his attention. In

an instant his face grew violently red—in another as excessively pale. For some minutes he continued to scrutinize the drawing minutely where he sat. At length he arose, took a candle from the table, and proceeded to seat himself upon a sea-chest in the farthest corner of the room. Here again he made an anxious examination of the paper; turning it in all directions. He said nothing, however, and his conduct greatly astonished me; yet I thought it prudent not to exacerbate<sup>14</sup> the growing moodiness of his temper by any comment. Presently he took from his coat pocket a wallet, placed the paper carefully in it, and deposited both in a writing-desk, which he locked. He now grew more composed in his demeanor; but his original air of enthusiasm had quite disappeared. Yet he seemed not so much sulky as abstracted. As the evening wore away he became more and more absorbed in reverie, from which no sallies of mine could arouse him. It had been my intention to pass the night at the hut, as I had frequently done before, but, seeing my host in this mood, I deemed it proper to take leave. He did not press me to remain, but, as I departed, he shook my hand with even more than his usual cordiality.

It was about a month after this (and during the interval I had seen nothing of Legrand) when I received a visit, at Charleston, from his man, Jupiter. I had never seen the good old negro look so dispirited, and I feared that some serious disaster had befallen my friend.

"Well, Jup," said I, "what is the matter now?—how is your master?"<sup>15</sup>

"Why, to speak de troof, massa, him not so berry well as mought be."

"Not well! I am truly sorry to hear it. What does he complain of?"

"Dar! dat's it!—him neber plain of notin—but him berry sick for all dat."

"*Very* sick, Jupiter!—why didn't you say so at once? Is he confined to bed?"

"No, dat he aint!—he aint find nowhar—dat's just whar de

shoe pinch—my mind is got to be berry hebbly bout poor Massa Will."

"Jupiter, I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?"

"Why, massa, taint worf while for to git mad bout de matter—Massa Will say noffin at all aint de matter wid him—but den what make him go about looking dis here way, wid he head down and he soldiers<sup>16</sup> up, and as white as a gose?<sup>17</sup> And den he keep a syphon<sup>18</sup> all de time—"

"Keeps a what, Jupiter?"

"Keeps a syphon wid de figgurs on de slate—de queerest figgurs I ebber did see. Ise gittin to be skeered, I tell you. Hab for to keep mighty tight eye pon him noovers.<sup>19</sup> Todder day he gib me slip fore de sun up and was gone de whole ob de blessed day. I had a big stick ready cut for to gib him d—d good beating when he did come—but Ise sich a fool dat I hadn't de heart after all—he look so berry poorly."

"Eh?—what?—ah yes!—upon the whole I think you had better not to be too severe with the poor fellow—don't flog him, Jupiter—he can't very well stand it—but can you form no idea of what has occasioned this illness, or rather this change of conduct? Has anything unpleasant happened since I saw you?"

"No, massa, dey aint bin noffin onpleasant *since* den—'t was *fore* den I'm feared—'t was de berry day you was dare."

"How, what do you mean?"

"Why, massa, I mean de bug—dare now."

"The what?"

"De bug—I'm berry sartain dat Massa Will bin bit somewhere bout de head by dat goole-bug."

"And what cause have you, Jupiter, for such a supposition?"

"Claws enuff, massa, and mouff too. I nebber did see sich a d—d bug—he kick and he bite ebery ting what cum near him. Massa Will cotch him fuss, but had for to let him go gin mighty quick, I tell you—den was de time he must ha got de bite. I didn't like de look ob de bug mouff, myself, no how, so I would

n't take hold ob him wid my finger, but I cotch him with a piece ob paper dat I found. I rap him up in de paper and stuff piece ob it in he mouff—dat was de way."

"And you think, then, that your master was really bitten by the beetle, and that the bite made him sick?"

"I don't tink noffin about it—I nose it. What make him dream bout de goole so much, if taint cause he bit by de goole-bug? Ise heerd bout dem goole-bugs fore dis."

"But how do you know he dreams about gold?"

"How I know? why cause he talk about it in he sleep—dat's how I nose."

"Well, Jup, perhaps you are right; but to what fortunate circumstance am I to attribute the honor of a visit from you to-day?"

"What de matter, massa?"

"Did you bring any message from Mr. Legrand?"

"No, massa, I bring dis here pissel;" and here Jupiter handed me a note which ran thus:

MY DEAR——.

Why have I not seen you for so long a time? I hope you have not been so foolish as to take offense at any little *brusquerie*<sup>20</sup> of mine; but no, that is improbable.

Since I saw you I have had great cause for anxiety. I have something to tell you, yet scarcely know how to tell it, or whether I should tell it at all.

I have not been quite well for some days past, and poor old Jup annoys me, almost beyond endurance, by his well-meant attentions. Would you believe it?—he had prepared a huge stick, the other day, with which to chastise me for giving him the slip, and spending the day, *solus*,<sup>21</sup> among the hills on the main land. I verily believe that my ill looks alone saved me a flogging.

I have made no addition to my cabinet since we met.

If you can, in any way, make it convenient, come over with Jupiter. Do come. I wish to see you to-night, upon business of importance. I assure you that it is of the *highest* importance.

Ever yours,

WILLIAM LEGRAND.

There was something in the tone of this note which gave me great uneasiness. Its whole style differed materially from that of Legrand. What could he be dreaming of? What new crotchet possessed his excitable brain? What "business of the highest importance" could *he* possibly have to transact? Jupiter's account of him boded no good. I dreaded lest the continued pressure of misfortune had, at length, fairly unsettled the reason of my friend. Without a moment's hesitation, therefore, I prepared to accompany the negro.

Upon reaching the wharf, I noticed a scythe and three spades, all apparently new, lying in the bottom of the boat in which we were to embark.

"What is the meaning of all this, Jup?" I inquired.

"Him syfe, massa, and spade."

"Very true; but what are they doing here?"

"Him de syfe and de spade what Massa Will sis pon me buying for him in de town, and de debbil's own lot of money I had to gib for em."

"But what, in the name of all that is mysterious, is your 'Massa Will' going to do with scythes and spades?"

"Dat's more dan *I* know, and debbil take me if I don't believe 't is more dan he know, too. But it 's all cum ob de bug."

Finding that no satisfaction was to be obtained of Jupiter, whose whole intellect seemed to be absorbed by "de bug," I now stepped into the boat and made sail. With a fair and strong breeze we soon ran into the little cove to the northward of Fort Moultrie, and a walk of some two miles brought us to the hut. It was about three in the afternoon when we arrived. Legrand had been awaiting us in eager expectation. He grasped my hand with a nervous *empressement*<sup>22</sup> which alarmed me and strengthened the suspicions already entertained. His countenance was pale even to ghastliness, and his deep-set eyes glared with unnatural lustre. After some inquiries respecting his health, I asked him, not knowing what better to say, if he had yet obtained the *scarabaeus* from Lieutenant G—.

"Oh, yes," he replied, coloring violently, "I got it from him

the next morning. Nothing should tempt me to part with that *scarabaeus*. Do you know that Jupiter is quite right about it?"

"In what way?" I asked, with a sad foreboding at heart.

"In supposing it to be a bug of *real gold*." He said this with an air of profound seriousness, and I felt inexpressibly shocked.

"This bug is to make my fortune," he continued, with a triumphant smile, "to reinstate me in my family possessions. Is it any wonder, then, that I prize it? Since Fortune has thought fit to bestow it upon me, I have only to use it properly and I shall arrive at the gold of which it is the index.<sup>28</sup> Jupiter, bring me that *scarabaeus*!"

"What! de bug, massa? I'd rudder not go fer trubble dat bug—you mus git him for yourself." Hereupon Legrand arose, with a grave and stately air, and brought me the beetle from a glass case in which it was enclosed. It was a beautiful *scarabaeus*, and, at that time, unknown to naturalists—of course a great prize in a scientific point of view. There were two round, black spots near one extremity of the back, and a long one near the other. The scales were exceedingly hard and glossy, with all the appearance of burnished gold. The weight of the insect was very remarkable, and, taking all things into consideration, I could hardly blame Jupiter for his opinion respecting it; but what to make of Legrand's agreement with that opinion, I could not, for the life of me, tell.

"I sent for you," said he, in a grandiloquent tone, when I had completed my examination of the beetle, "I sent for you, that I might have your counsel and assistance in furthering the views of Fate and of the bug"—

"My dear Legrand," I cried, interrupting him, "you are certainly unwell, and had better use some little precaution. You shall go to bed, and I will remain with you a few days, until you get over this. You are feverish and"—

"Feel my pulse," said he.

I felt it, and, to say the truth, found not the slightest indication of fever.

"But you may be ill and yet have no fever. Allow me this once to prescribe for you. In the first place, go to bed. In the next"—

"You are mistaken," he interposed, "I am as well as I can expect to be under the excitement which I suffer. If you really wish me well, you will relieve this excitement."

"And how is this to be done?"

"Very easily. Jupiter and myself are going upon an expedition into the hills, upon the main land, and, in this expedition, we shall need the aid of some person in whom we can confide. You are the only one we can trust. Whether we succeed or fail, the excitement which you now perceive in me will be equally allayed."

"I am anxious to oblige you in any way," I replied; "but do you mean to say that this infernal beetle has any connection with your expedition into the hills?"

"It has."

"Then, Legrand, I can become a party to no such absurd proceeding."

"I am sorry—very sorry—for we shall have to try it by ourselves."

"Try it by yourselves! The man is surely mad!—but stay!—how long do you propose to be absent?"

"Probably all night. We shall start immediately, and be back, at all events, by sunrise."

"And will you promise me, upon your honor, that when this freak of yours is over, and the bug business (good God!) settled to your satisfaction, you will then return home and follow my advice implicitly, as that of your physician?"

"Yes; I promise; and now let us be off, for we have no time to lose."

With a heavy heart I accompanied my friend. We started about four o'clock—Legrand, Jupiter, the dog, and myself. Jupiter had with him the scythe and spades—the whole of which he insisted upon carrying—more through fear, it seemed to me, of trusting either of the implements within reach of his



master, than from any excess of industry or complaisance. His demeanor was dogged in the extreme, and "dat d—d bug" were the sole words which escaped his lips during the journey. For my own part, I had charge of a couple of dark lanterns, while Legrand contented himself with the *scarabaeus*, which he carried attached to the end of a bit of whip-cord; twirling it to and fro, with the air of a conjuror, as he went. When I observed this last, plain evidence of my friend's aberration of mind, I could scarcely refrain from tears. I thought it best however, to humor his fancy, at least for the present, or until I could adopt some more energetic measures with a chance of success. In the mean time I endeavored, but all in vain, to sound him in regard to the object of the expedition. Having succeeded in inducing me to accompany him, he seemed unwilling to hold conversation upon any topic of minor importance, and to all my questions vouchsafed no other reply than "we shall see!"

We crossed the creek at the head of the island by means of a skiff, and, ascending the high grounds on the shore of the main land, proceeded in a northwesterly direction, through a tract of a country excessively wild and desolate, where no trace of a human footstep was to be seen. Legrand led the way with decision; pausing only for an instant, here and there, to consult what appeared to be certain landmarks of his own contrivance upon a former occasion.

In this manner we journeyed for about two hours, and the sun was just setting when we entered a region infinitely more dreary than any yet seen. It was a species of table land, near the summit of an almost inaccessible hill, densely wooded from base to pinnacle, and interspersed with huge crags that appeared to lie loosely upon the soil, and in many cases were prevented from precipitating themselves into the valleys below, merely by the support of the trees against which they reclined. Deep ravines, in various directions, gave an air of still sterner solemnity to the scene.

The natural platform to which we had clambered was thickly

overgrown with brambles, through which we soon discovered that it would have been impossible to force our way but for the scythe; and Jupiter, by direction of his master, proceeded to clear for us a path to the foot of an enormously tall tulip-tree, which stood, with some eight or ten oaks, upon the level, and far surpassed them all, and all other trees which I had then ever seen, in the beauty of its foliage and form, in the wide spread of its branches, and in the general majesty of its appearance. When we reached this tree, Legrand turned to Jupiter, and asked him if he thought he could climb it. The old man seemed a little staggered by the question, and for some moments made no reply. At length he approached the huge trunk, walked slowly around it, and examined it with minute attention. When he had completed his scrutiny, he merely said,

"Yes, massa, Jup climb any tree he ebber see in he life."

"Then up with you as soon as possible, for it will soon be too dark to see what we are about."

"How far mus go up, massa?" inquired Jupiter.

"Get up the main trunk first, and then I will tell you which way to go—and here—stop! take this beetle with you."

"De bug, Massa Will!—de goole bug!" cried the negro, drawing back in dismay—"what for mus tote de bug way up de tree?—d—n if I do!"

"If you are afraid, Jup, a great big negro like you, to take hold of a harmless little dead beetle, why you can carry it up by this string—but, if you do not take it up with you in some way, I shall be under the necessity of breaking your head with this shovel."

"What de matter now, massa?" said Jup, evidently shamed into compliance; "always want for to raise fuss wid old nigger. Was only funnin any how. *Me* feered de bug! what I keer for de bug?" Here he took cautiously hold of the extreme end of the string, and, maintaining the insect as far from his person as circumstances would permit, prepared to ascend the tree.

In youth, the tulip-tree, or *Liriodendron Tulipiferum*, the

most magnificent of American foresters, has a trunk peculiarly smooth, and often rises to a great height without lateral branches; but, in its riper age, the bark becomes gnarled and uneven, while many short limbs make their appearance on the stem. Thus the difficulty of ascension, in the present case, lay more in semblance than in reality. Embracing the huge cylinder, as closely as possible, with his arms and knees, seizing with his hands some projections, and resting his naked toes upon others, Jupiter, after one or two narrow escapes from falling, at length wriggled himself into the first great fork, and seemed to consider the whole business as virtually accomplished. The *risk* of the achievement was, in fact, now over, although the climber was some sixty or seventy feet from the ground.

"Which way mus go now, Massa Will?" he asked.

"Keep up the largest branch—the one on this side," said Legrand. The negro obeyed him promptly, and apparently with but little trouble; ascending higher and higher, until no glimpse of his squat figure could be obtained through the dense foliage which enveloped it. Presently his voice was heard in a sort of halloo.

"How much fudder is got for go?"

"How high up are you?" asked Legrand.

"Ebber so fur," replied the negro; "can see de sky fru de top ob de tree."

"Never mind the sky, but attend to what I say. Look down the trunk and count the limbs below you on this side. How many limbs have you passed?"

"One, two, tree, four, fibe—I done pass fibe big limb, massa, pon dis side."

"Then go one limb higher."

In a few minutes the voice was heard again, announcing that the seventh limb was attained.

"Now, Jup," cried Legrand, evidently much excited, "I want you to work your way out upon that limb as far as you can. If you see anything strange, let me know."

By this time what little doubt I might have entertained of my

poor friend's insanity, was put finally at rest. I had no alternative but to conclude him stricken with lunacy, and I became seriously anxious about getting him home. While I was pondering upon what was best to be done, Jupiter's voice was again heard. "Mos feerd for to ventur pon dis limb berry far—tis dead limb putty much all de way."

"Did you say it was a *dead* limb, Jupiter?" cried Legrand in a quavering voice.

"Yes, massa, him dead as de door-nail—done up for sartain—done departed dis here life."

"What in the name of heaven shall I do?" asked Legrand, seemingly in the greatest distress.

"Do!" said I, glad of an opportunity to interpose a word, "why, come home and go to bed. Come now!—that's a fine fellow. It's getting late, and, besides, you remember your promise."

"Jupiter," cried he, without heeding me in the least, "do you hear me?"

"Yes, Massa Will, hear you ebber so plain."

"Try the wood well, then, with your knife, and see if you think it *very* rotten."

"Him rotten, massa, sure nuff," replied the negro in a few moments, "but not so berry rotten as mought be. Mought ventur out leetle way pon de limb by myself, dat's true."

"By yourself!—what do you mean?"

"Why I mean de bug. 'T is *berry* hebby bug. Spose I drop him down fuss, and den de limb won't break wid just de weight ob one nigger."

"You infernal scoundrel!" cried Legrand, apparently much relieved, "what do you mean by telling me such nonsense as that? As sure as you let that beetle fall!—I'll break your neck. Look here, Jupiter! do you hear me?"

"Yes, massa, need n't hollo at poor nigger dat style."

"Well! now listen!—if you will venture out on the limb as far as you think safe, and not let go the beetle, I'll make you a present of a silver dollar as soon as you get down."

"I'm gwine, Massa Will—deed I is," replied the negro very promptly—"mos out to the eend now."

"*Out to the end!*" here fairly screamed Legrand "do you say you are to the end of that limb?"

"Soon to be the eend, massa,—o-o-o-o-oh! Lorgol-o-marcy! what is dis here pon de tree?"

"Well!" cried Legrand, highly delighted, "what is it?"

"Why taint noffin but a skull—somebody bin lef him head up de tree, and de crows done gobble ebery bit ob de meat off."

"A skull, you say!—very well!—how is it fastened to the limb?—what holds it on?"

"Sure nuff, massa; mus look. Why dis berry curous circumstance, pon my word—dare's a great big nail in de skull, what fastens ob it on to de tree."

"Well now, Jupiter, do exactly as I tell you—do you hear?"

"Yes, massa."

"Pay attention, then!—find the left eye of the skull."

"Hum! hoo! dat's good! why dar aint no eye lef at all."

"Curse your stupidity! do you know your right hand from your left?"

"Yes, I nose dat—nose all bout dat—tis my left hand what I chops de wood wid."

"To be sure! you are left-handed; and your left eye is on the same side as your left hand. Now, I suppose, you can find the left eye of the skull, or the place where the left eye has been. Have you found it?"

Here was a long pause. At length the negro asked,

"Is de lef eye ob de skull pon de same side as de lef hand ob de skull, too?—cause de skull aint got not a bit ob a hand at all—nebber mind! I got de lef eye now—here the lef eye! what mus do wid it?"

"Let the beetle drop through it, as far as the string will reach—but be careful and not let go your hold of the string."

"All dat done, Massa Will; mighty easy ting for to put de bug fru de hole—look out for him dar below!"

During this colloquy no portion of Jupiter's person could be

seen; but the beetle, which he had suffered to descend, was now visible at the end of the string, and, glistened, like a globe of burnished gold, in the last rays of the setting sun, some of which still faintly illumined the eminence upon which we stood. The *scarabaeus* hung quite clear of any branches, and, if allowed to fall, would have fallen at our feet. Legrand immediately took the scythe, and cleared with it a circular space, three or four yards in diameter, just beneath the insect, and, having accomplished this, ordered Jupiter to let go the string and come down from the tree.

Driving a peg, with great nicety, into the ground, at the precise spot where the beetle fell, my friend now produced from his pocket a tape-measure. Fastening one end of this at that point of the trunk of the tree which was nearest the peg, he unrolled it till it reached the peg, and thence farther unrolled it, in the direction already established by the two points of the tree and the peg, for the distance of fifty feet—Jupiter clearing away the brambles with the scythe. At the spot thus attained a second peg was driven, and about this, as a center, a rude circle, about four feet in diameter, described. Taking now a spade himself, and giving one to Jupiter and one to me, Legrand begged us to set about digging as quickly as possible.

To speak the truth, I had no especial relish for such amusement at any time, and, at that particular moment, would most willingly have declined it; for the night was coming on, and I felt much fatigued with the exercise already taken; but I saw no mode of escape, and was fearful of disturbing my poor friend's equanimity by a refusal. Could I have depended, indeed, upon Jupiter's aid, I would have had no hesitation in attempting to get the lunatic home by force; but I was too well assured of the old negro's disposition, to hope that he would assist me, under any circumstances, in a personal contest with his master. I made no doubt that the latter had been infected with some of the innumerable Southern superstitions about money buried, and that his phantasy had received confirmation by the finding of the *scarabaeus*, or, perhaps, by

Jupiter's obstinacy in maintaining it to be "a bug of real gold." A mind disposed to lunacy would readily be led away by such suggestions—especially if chiming in with favorite preconceived ideas—and then I called to mind the poor fellow's speech about the beetle's being "the index of his fortune." Upon the whole, I was sadly vexed and puzzled, but, at length, I concluded to make a virtue of necessity—to dig with a good will, and thus the sooner to convince the visionary, by ocular demonstration, of the fallacy of the opinions he entertained.

The lanterns having been lit, we all fell to work with a zeal worthy a more rational cause; and, as the glare fell upon our persons and implements, I could not help thinking how picturesque a group we composed, and how strange and suspicious our labors must have appeared to any interloper who, by chance, might have stumbled upon our whereabouts.

We dug very steadily for two hours. Little was said; and our chief embarrassment lay in the yelpings of the dog, who took exceeding interest in our proceedings. He, at length, became so obstreperous that we grew fearful of his giving the alarm to some stragglers in the vicinity;—or, rather, this was the apprehension of Legrand;—for myself, I should have rejoiced at any interruption which might have enabled me to get the wanderer home. The noise was, at length, very effectually silenced by Jupiter, who, getting out of the hole with a dogged air of deliberation, tied the brute's mouth up with one of his suspenders, and then returned, with a grave chuckle, to his task.

When the time mentioned had expired, we had reached a depth of five feet, and yet no signs of any treasure became manifest. A general pause ensued, and I began to hope that the farce was at an end. Legrand, however, although evidently much disconcerted, wiped his brow thoughtfully and recommenced. We had excavated the entire circle of four feet diameter, and now we slightly enlarged the limit, and went to the farther depth of two feet. Still nothing appeared. The gold-seeker, whom I sincerely pitied, at length clambered from the

pit, with the bitterest disappointment imprinted upon every feature, and proceeded, slowly and reluctantly, to put on his coat, which he had thrown off at the beginning of his labor. In the meantime I made no remark. Jupiter, at a signal from his master, began to gather up his tools. This done, and the dog being unmuzzled, we turned in profound silence towards home.

We had taken, perhaps, a dozen steps in this direction, when, with a loud oath, Legrand strode up to Jupiter, and seized him by the collar. The astonished negro opened his eyes and mouth to the fullest extent, let fall the spades, and fell upon his knees.

"You scoundrel," said Legrand, hissing out the syllables from between his clenched teeth—"you infernal black villain!—speak, I tell you!—answer me this instant, without prevarication!—which—which is your left eye?"

"Oh, my golly, Massa Will! aint dis here my lef eye for sartin?" roared the terrified Jupiter, placing his hand upon his *right* organ of vision, and holding it there with a desperate pertinacity, as if in immediate dread of his master's attempt at a gouge.

"I thought so!—I knew it!—hurrah!" vociferated Legrand, letting the negro go, and executing a series of curvets and caracols,<sup>24</sup> much to the astonishment of his valet, who, arising from his knees, looked, mutely, from his master to myself, and then from myself to his master.

"Come! we must go back," said the latter, "the game's not up yet;" and he again led the way to the tulip-tree.

"Jupiter," said he, when we reached its foot, "come here! was the skull nailed to the limb with the face outward, or with the face to the limb?"

"De face was out, massa, so dat de crows could get at de eyes good, without any trouble."

"Well, then, was it this eye or that through which you let the beetle fall?"—here Legrand touched each of Jupiter's eyes.

"'T was dis eye, massa—de lef eye—jis as you tell me," and here it was his right eye that the negro indicated.



"That will do—we must try it again."

Here my friend, about whose madness I now saw, or fancied that I saw certain indications of method, removed the peg which marked the spot where the beetle fell, to a spot about three inches to the westward of its former position. Taking,<sup>25</sup> now, the tape-measure from the nearest point of the trunk to the peg, as before, and continuing<sup>25</sup> the extension in a straight line to the distance of fifty feet, a spot was indicated, removed, by several yards,<sup>26</sup> from the point at which we had been digging.

Around the new position a circle, somewhat larger than in the former instance, was now described, and we again set to work with the spades. I was dreadfully weary, but, scarcely understanding what had occasioned the change in my thoughts, I felt no longer any great aversion from the labor imposed. I had become most unaccountably interested—nay, even excited. Perhaps there was something, amid all the extravagant demeanor of Legrand—some air of forethought, or of deliberation, which impressed me. I dug eagerly, and now and then caught myself actually looking, with something that very much resembled expectations, for the fancied treasure, the vision of which had demented my unfortunate companion. At a period when such vagaries of thought most fully possessed me, and when we had been at work perhaps an hour and a half, we were again interrupted by the violent howlings of the dog. His uneasiness, in the first instance, had been, evidently, but the result of playfulness or caprice, but he now assumed a bitter and serious tone. Upon Jupiter's again attempting to muzzle him, he tore up the mould frantically with his claws. In a few seconds he had uncovered a mass of human bones, forming two complete skeletons, intermingled with several buttons of metal, and what appeared to be the dust of decayed woollen. One or two strokes of a spade upturned the blade of a large Spanish knife, and, as we dug farther, three or four loose pieces of gold and silver coin came to light.

At sight of these the joy of Jupiter could scarcely be

restrained, but the countenance of his master wore an air of extreme disappointment. He urged us, however, to continue our exertions, and the words were hardly uttered when I stumbled and fell forward, having caught the toe of my boot in a large ring of iron that lay half buried in the loose earth.

We now worked in earnest, and never did I pass ten minutes of more intense excitement. During this interval we had fairly unearthed an oblong chest of wood, which, from its perfect preservation, and wonderful hardness, had plainly been subjected to some mineralizing process—perhaps that of the bichloride of mercury. This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of wrought iron, riveted, and forming a kind of trellis-work over the whole. On each side of the chest, near the top, were three rings of iron—six in all—by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of removing so great a weight. Luckily, the sole fastenings of the lid consisted of two sliding bolts. These we drew back—trembling and panting with anxiety. In an instant, a treasure of incalculable value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upwards, from a confused heap of gold and of jewels, a glow and a glare that absolutely dazzled our eyes.

I shall not pretend to describe the feelings with which I gazed. Amazement was, of course, predominant. Legrand appeared exhausted with excitement, and spoke very few words. Jupiter's countenance wore, for some minutes, as deadly a pallor as it is possible, in the nature of things, for any negro's visage to assume. He seemed stupified—thunder-stricken. Presently he fell upon his knees in the pit, and, burying his naked arms up to the elbows in gold, let them there remain, as if enjoying the luxury of a bath. At length, with a deep sigh, he exclaimed, as if in a soliloquy,

"And dis all cum ob de goole-bug! de putty goole-bug! de

poor little goole-bug, what I boosed in dat sabage kind ob style! Aint you shamed ob yourself, nigger?—answer me dat!”

It became necessary, at last, that I should arouse both master and valet to the expediency of removing the treasure. It was growing late, and it behooved us to make exertion, that we might get every thing housed before daylight. It was difficult to say what should be done; and much time was spent in deliberation—so confused were the ideas of all. We, finally, lightened the box by removing two thirds of its contents, when we were enabled, with some trouble, to raise it from the hole. The articles taken out were deposited among the brambles, and the dog left to guard them, with strict orders from Jupiter neither, upon any pretence, to stir from the spot, nor to open his mouth until our return. We then hurriedly made for home with the chest; reaching the hut in safety, but after excessive toil, at one o'clock in the morning. Worn out as we were, it was not in human nature to do more just then. We rested until two, and had supper; starting for the hills immediately afterwards, armed with three stout sacks, which, by good luck, were upon the premises. A little before four we arrived at the pit, divided the remainder of the booty, as equally as might be, among us, and, leaving the holes unfilled, again set out for the hut, at which, for the second time, we deposited our golden burthens, just as the first streaks of the dawn gleamed from over the tree-tops in the East.

We were now thoroughly broken down; but the intense excitement of the time denied us repose. After an unquiet slumber of some three or four hours' duration, we arose, as if by preconcert, to make examination of our treasure.

The chest had been full to the brim, and we spent the whole day, and the greater part of the next night, in a scrutiny of its contents. There had been nothing like order or arrangement. Every thing had been heaped in promiscuously. Having assorted all with care, we found ourselves possessed of even vaster wealth than we had at first supposed. In coin there was rather more than four hundred and fifty thousand dollars—esti-

rating the value of the pieces, as accurately as we could, by the tables of the period. There was not a particle of silver. All was gold of antique date and of great variety—French, Spanish, and German money, with a few English guineas, and some counters,<sup>27</sup> of which we had never seen specimens before. There were several very large and heavy coins, so worn that we could make nothing of their inscriptions. There was no American money. The value of the jewels we found more difficulty in estimating. There were diamonds—some of them exceedingly large and fine—a hundred and ten in all, and not one of them small; eighteen rubies of remarkable brilliancy;—three hundred and ten emeralds, all very beautiful; and twenty-one sapphires, with an opal. These stones had all been broken from their settings and thrown loose in the chest. The settings themselves, which we picked out from among the other gold, appeared to have been beaten up with hammers, as if to prevent identification. Besides all this, there was a vast quantity of solid gold ornaments;—nearly two hundred massive finger and ear rings;—rich chains—thirty of these, if I remember;—eighty three very large and heavy crucifixes;—five gold censers of great value;—a prodigious golden punch-bowl, ornamented with richly chased vine-leaves and Bacchanalian<sup>28</sup> figures; with two sword-handles exquisitely embossed, and many other smaller articles which I cannot recollect. The weight of these valuables exceeded three hundred and fifty pounds avoirdupois; and in this estimate I have not included one hundred and ninety-seven superb gold watches; three of the number being worth each five hundred dollars, if one. Many of them were very old, and as time keepsers valueless; the works having suffered, more or less, from corrosion—but all were richly jewelled and in cases of great worth. We estimated the entire contents of the chest, that night, at a million and a half of dollars; and, upon the subsequent disposal of the trinkets and jewels (a few being retained for our own use), it was found that we had greatly undervalued the treasure.<sup>29</sup>

When, at length, we had concluded our examination, and the

intense excitement of the time had, in some measure, subsided, Legrand, who saw that I was dying with impatience for a solution of this most extraordinary riddle, entered into a full detail of all the circumstances connected with it.

"You remember," said he, "the night when I handed you the rough sketch I had made of the *scarabaeus*. You recollect also, that I became quite vexed at you for insisting that my drawing resembled a death's-head. When you first made this assertion I thought you were jesting; but afterwards I called to mind the peculiar spots on the back of the insect, and admitted to myself that your remark had some little foundation in fact. Still, the sneer at my graphic powers irritated me—for I am considered a good artist—and, therefore, when you handed me the scrap of parchment, I was about to crumple it up and throw it angrily into the fire."

"The scrap of paper, you mean," said I.

"No; it had much of the appearance of paper, and at first I supposed it to be such, but when I came to draw upon it, I discovered it, at once, to be a piece of very thin parchment.<sup>80</sup> It was quite dirty, you remember. Well, as I was in the very act of crumpling it up, my glance fell upon the sketch at which you had been looking, and you may imagine my astonishment when I perceived, in fact, the figure of a death's-head just where; it seemed to me, I had made the drawing of the beetle. For a moment I was too much amazed to think with accuracy. I knew that my design was very different in detail from this—although there was a certain similarity in general outline. Presently I took a candle, and seating myself at the other end of the room, proceeded to scrutinize the parchment more closely. Upon turning it over, I saw my own sketch upon the reverse, just as I had made it. My first idea, now, was mere surprise at the really remarkable similarity of outline—at the singular coincidence involved in the fact, that unknown to me, there should have been a skull upon the other side of the parchment, immediately beneath my figure of the *scarabaeus*, and that this skull, not only in outline, but in size, should so closely resemble

my drawing. I say the singularity of this coincidence absolutely stupified me for a time. This is the usual effect of such coincidences. The mind struggles to establish a connection—a sequence of cause and effect—and, being unable to do so, suffers a species of temporary paralysis. But, when I recovered from this stupor, there dawned upon me gradually a conviction which startled me even far more than the coincidence. I began distinctly, positively, to remember that there had been *no* drawing on the parchment when I made my sketch of the *scarabaeus*. I became perfectly certain of this; for I recollected turning up first one side and then the other, in search of the cleanest spot. Had the skull been then there, of course I could not have failed to notice it. Here was indeed a mystery which I felt it impossible to explain; but, even at that early moment, there seemed to glimmer, faintly, within the most remote and secret chambers of my intellect, a glow-worm-like conception of that truth which last night's adventure brought to so magnificent a demonstration. I arose at once, and putting the parchment securely away, dismissed all farther reflection until I should be alone.

"When you had gone, and when Jupiter was fast asleep, I betook myself to a more methodical investigation of the affair.<sup>81</sup> In the first place I considered the manner in which the parchment had come into my possession. The spot where we discovered the *scarabaeus* was on the coast of the main land, about a mile eastward of the island, and but a short distance above high water mark. Upon my taking hold of it, it gave me a sharp bite, which caused me to let it drop. Jupiter, with his accustomed caution, before seizing the insect, which had flown towards him, looked about him for a leaf, or something of that nature, by which to take hold of it. It was at this moment that his eyes, and mine also, fell upon the scrap of parchment, which I then supposed to be paper. It was lying half buried in the sand, a corner sticking up. Near the spot where we found it, I observed the remnants of the hull of what appeared to have been a ship's long boat. The wreck seemed to have been there

for a very great while; for the resemblance to boat timbers could scarcely be traced.<sup>82</sup>

"Well, Jupiter picked up the parchment, wrapped the beetle in it, and gave it to me. Soon afterwards we turned to go home, and on the way met Lieutenant G—. I showed him the insect, and he begged me to let him take it to the fort. On my consenting, he thrust it forthwith into his waistcoat pocket, without the parchment in which it had been wrapped, and which I had continued to hold in my hand during his inspection. Perhaps he dreaded my changing my mind, and thought it best to make sure of the prize at once—you know how enthusiastic he is on all subjects connected with Natural History. At the same time, without being conscious of it, I must have deposited the parchment in my own pocket.

"You remember that when I went to the table, for the purpose of making a sketch of the beetle, I found no paper where it was usually kept. I looked in the drawer, and found none there. I searched my pockets, hoping to find an old letter—and then my hand fell upon the parchment. I thus detail the precise mode in which it came into my possession; for the circumstances impressed me with peculiar force.

"No doubt you will think me fanciful—but I had already established a kind of *connection*. I had put together two links of a great chain. There was a boat lying on a sea-coast, and not far from the boat was a parchment—*not a paper*—with a skull depicted on it. You will, of course, ask 'Where is the connection?' I reply that the skull, or death's-head, is the well-known emblem of the pirate. The flag of the death's-head is hoisted in all engagements.

"I have said that the scrap was parchment, and not paper. Parchment is durable—almost imperishable. Matters of little moment are rarely consigned to parchment; since, for the mere ordinary purposes of drawing or writing, it is not nearly so well adapted as paper. This reflection suggested some meaning—some relevancy—in the death's-head. I did not fail to observe, also, the *form* of the parchment. Although one of its

corners had been, by some accident, destroyed, it could be seen that the original form was oblong. It was just such a slip, indeed, as might have been chosen for a memorandum—for a record of something to be long remembered and carefully preserved."

"But," I interpose, "you say that the skull was *not* upon the parchment when you made the drawing of the beetle. How then do you trace any connection between the boat and the skull—since this latter, according to your own admission, must have been designed (God only knows how or by whom) at some period subsequent to your sketching the *scarabaeus*?"<sup>33</sup>

"Ah, hereupon turns the whole mystery; although the secret, at this point, I had comparatively little difficulty in solving.<sup>34</sup> My steps were sure, and could afford but a single result. I reasoned, for example, thus: When I drew the *scarabaeus*, there was no skull apparent on the parchment. When I had completed the drawing, I gave it to you, and observed you narrowly until you returned it. *You*, therefore, did not design the skull, and no one else was present to do it. Then it was not done by human agency. And nevertheless it was done.

"At this stage of my reflections I endeavored to remember, and *did* remember, with entire distinctness, every incident which occurred about the period in question. The weather was chilly (oh rare and happy accident!), and a fire was blazing on the hearth. I was heated with exercise and sat near the table. You, however, had drawn a chair close to the chimney. Just as I placed the parchment in your hand, and as you were in the act of inspecting it, Wolf, the Newfoundland, entered, and leaped upon your shoulders. With your left hand you caressed him and kept him off, while your right, holding the parchment, was permitted to fall listlessly between your knees, and in close proximity to the fire. At one moment I thought the blaze had caught it, and was about to caution you, but, before I could speak, you had withdrawn it, and were engaged in its examination. When I considered all these particulars, I doubted not for a moment that *heat* had been the agent in bringing to light,



on the parchment, the skull which I saw designed on it. You are well aware that chemical preparations exist, and have existed time out of mind, by means of which it is possible to write on either paper or vellum, so that the characters shall become visible only when subjected to the action of fire. Zaffre, digested in *aqua regia*, and diluted with four times its weight of water, is sometimes employed; a green tint results. The regulus of cobalt, dissolved in spirit of nitre, gives a red. These colors disappear at longer or shorter intervals after the material written on cools, but again become apparent upon the re-application of heat.

"I now scrutinized the death's-head with care. Its outer edges—the edges of the drawing nearest the edge of the vellum—were far more *distinct* than the others. It was clear that the action of the caloric<sup>35</sup> had been imperfect or unequal. I immediately kindled a fire, and subjected every portion of the parchment to a glowing heat. At first, the only effect was the strengthening of the faint lines in the skull; but, on persevering in the experiment, there became visible, at the corner of the slip, diagonally opposite to the spot in which the death's-head was delineated, the figure of what I at first supposed to be a goat. A closer scrutiny, however, satisfied me that it was intended for a kid."

"Ha! ha!" said I, "to be sure I have no right to laugh at you—a million and a half of money is too serious a matter for mirth—but you are not about to establish a third link in your chain—you will not find any especial connection between your pirates and a goat—pirates, you know, have nothing to do with goats; they appertain to the farming interest."

"But I have just said that the figure was *not* that of a goat."

"Well, a kid then—pretty much the same thing."

"Pretty much, but not altogether," said Legrand. "You may have heard of one *Captain Kidd*.<sup>36</sup> I at once looked on the figure of the animal as a kind of punning or hieroglyphical signature. I say signature; because its position on the vellum suggested this idea. The death's-head at the corner diagonally

opposite, had, in the same manner, the air of a stamp, or seal. But I was sorely put out by the absence of all else—of the body to my imagined instrument<sup>87</sup>—of the text for my context.”

“I presume you expected to find a letter between the stamp and the signature.”

“Something of that kind. The fact is, I felt irresistibly impressed with a presentiment of some vast good fortune impending. I can scarcely say why. Perhaps, after all, it was rather a desire than an actual belief;—but do you know that Jupiter’s silly words, about the bug being of solid gold, had a remarkable effect on my fancy? And then the series of accidents and coincidences—these were so *very* extraordinary. Do you observe how mere an accident it was that these events should have occurred on the *sole* day of all the year in which it has been, or may be, sufficiently cool for fire, and that without the fire, or without the intervention of the dog at the precise moment in which he appeared, I should never have become aware of the death’s-head, and so never the possessor of the treasure?”

“But proceed—I am all impatience.”

“Well; you have heard, of course, the many stories current—the thousand vague rumors afloat about money buried, somewhere on the Atlantic coast, by Kidd and his associates. These rumors must have had some foundation in fact. And that the rumors have existed so long and so continuously could have resulted, it appeared to me, only from the circumstance of the buried treasure still *remaining* entombed. Had Kidd concealed his plunder for a time, and afterwards reclaimed it, the rumors would scarcely have reached us in their present unvarying form. You will observe that the stories told are all about money-seekers, not about money-finders. Had the pirate recovered his money, there the affair would have dropped. It seemed to me that some accident—say the loss of a memorandum indicating its locality—had deprived him of the means of recovering it, and that this accident had become known to his followers, who otherwise might never have heard that treasure had been con-

cealed at all, and who, busying themselves in vain, because unguided attempts, to regain it, had given first birth, and then universal currency, to the reports which are now so common. Have you ever heard of any important treasure being unearthed along the coast?"

"Never."

"But that Kidd's accumulations were immense, is well known. I took it for granted, therefore, that the earth still held them; and you will scarcely be surprised when I tell you that I felt a hope, nearly amounting to certainty, that the parchment so strangely found, involved a lost record of the place of deposit."

"But how did you proceed?"

"I held the vellum again to the fire, after increasing the heat; but nothing appeared. I now thought it possible that the coating of dirt might have something to do with the failure; so I carefully rinsed the parchment by pouring warm water over it, and, having done this, I placed it in a tin pan, with the skull downwards, and put the pan upon a furnace of lighted charcoal. In a few minutes, the pan having become thoroughly heated, I removed the slip, and, to my inexpressible joy, found it spotted, in several places, with what appeared to be figures arranged in lines. Again I placed it in the pan, and suffered it to remain another minute. On taking it off, the whole was just as you see it now."

Here Legrand, having re-heated the parchment, submitted it to my inspection. The following characters were rudely traced, in a red tint, between the death's-head and the goat:

53‡‡‡305) )6\*;4826)4‡. )4‡) ;806\* ;48†8  
 †60) )85 ;]8\* :‡\*8†83(88) 5\*†;46( ;88\*96  
 ? ;8) \*‡( ;485) ;5\*†2:\*‡( ;4956\*2(5\*—4) 8  
 †8\* ;4069285) ; )6†8) 4‡‡;†(‡9 ;4808† ;8:8‡†  
 ;48†85 ;4) 485†528806\*8†( ‡9 ;48 ;(88 ;4( ‡  
 ?34 ;48) 4‡ ;†6† ;:†88 ;‡? ;

"But," said I, returning him the slip, "I am as much in the dark as ever. Were all the jewels of Golconda<sup>88</sup> awaiting me

on my solution of this enigma, I am quite sure that I should be unable to earn them."

"And yet," said Legrand, "the solution is by no means so difficult as you might be led to imagine from the first hasty inspection of the characters. These characters, as any one might readily guess, form a cipher—that is to say, they convey a meaning; but then, from what is known of Kidd, I could not suppose him capable of constructing any of the more abstruse cryptographs. I made up my mind, at once, that this was of a simple species—such, however, as would appear, to the crude intellect of the sailor, absolutely insoluble without the key."

"And you really solved it?"

"Readily; I have solved others of an abstruseness ten thousand times greater. Circumstances, and a certain bias of mind, have led me to take interest in such riddles, and it may well be doubted whether human ingenuity can construct an enigma of the kind which human ingenuity may not, by proper application, resolve.<sup>39</sup> In fact, having once established connected and legible characters, I scarcely gave a thought to the mere difficulty of developing their import.

"In the present case—indeed in all cases of secret writing—the first question regards the *language* of the cipher; for the principles of solution, so far, especially, as the more simple ciphers are concerned, depend on, and are varied by, the genius of the particular idiom. In general, there is no alternative but experiment (directed by probabilities) of every tongue known to him who attempts the solution, until the true one be attained. But, with the cipher now before us, all difficulty is removed by the signature. The pun on the word 'Kidd' is appreciable in no other language than the English. But for this consideration I should have begun my attempts with the Spanish and French, as the tongues in which a secret of this kind would most naturally have been written by a pirate of the Spanish main.<sup>40</sup> As it was, I assumed the cryptograph to be English.

"You observe there are no divisions between the words. Had there been divisions, the task would have been comparatively

easy. In such case I should have commenced with a collation and analysis of the shorter words, and, had a word of a single letter occurred, as is most likely, (*a* or *I*, for example,) I should have considered the solution as assured. But, there being no division, my first step was to ascertain the predominant letters, as well as the least frequent. Counting all, I constructed a table, thus:

Of the character 8 there are 33.

;	"	26.
4	"	19.
‡)	"	16.
*	"	13.
5	"	12.
6	"	11.
† 1	"	8.
o	"	6.
9 2	"	5.
: 3	"	4.
?	"	3.
¶	"	2.
]—	"	

"Now, in English, the letter which most frequently occurs is *e*. Afterwards, the succession runs thus: *a o i d h n r s t u y c f g l m w b k p q x z*. *E* however predominates so remarkably that an individual sentence of any length is rarely seen, in which it is not the prevailing character.

"Here, then, we have, in the very beginning, the groundwork for something more than a mere guess. The general use which may be made of the table is obvious—but, in this particular cipher, we shall only very partially require its aid. As our predominant character is 8, we will commence by assuming it as the *e* of the natural alphabet. To verify the supposition, let us observe if the 8 be seen often in couples—for *e* is doubled with great frequency in English—in such words, for example,

as 'meet,' 'fleet,' 'speed,' 'seen,' 'been,' 'agree,' etc. In the present instance we see it doubled no less than five times, although the cryptograph is brief.

"Let us assume 8, then, as *e*. Now, of all *words* in the language, 'the' is most usual; let us see, therefore, whether there are not repetitions of any three characters, in the same order of collocation, the last of them being 8. If we discover repetitions of such letters, so arranged, they will most probably represent the word 'the.' On inspection, we find no less than seven such arrangements, the characters being ;48. We may, therefore, assume that the semicolon represents *t*, that 4 represents *h*, and that 8 represents *e*—the last being now well confirmed. Thus a great step has been taken.

"But, having established a single word, we are enabled to establish a vastly important point; that is to say, several commencements and terminations of other words. Let us refer, for example, to the last instance but one, in which the combination ;48 occurs—not far from the end of the cipher. We know that the semi-colon immediately ensuing is the commencement of a word, and, of the six characters succeeding this 'the,' we are cognizant of no less than five. Let us set these characters down, thus, by the letters we know them to represent, leaving a space for the unknown—

t eeth.

"Here we are enabled, at once, to discard the '*th*,' as forming no portion of the word commencing with the first *t*; since, by experiment of the entire alphabet for a letter adapted to the vacancy we perceive that no word can be formed of which this *th* can be a part. We are thus narrowed into

t ee,

and, going through the alphabet, if necessary, as before, we arrive at the word 'tree,' as the sole possible reading. We thus gain another letter, *r*, represented by (, with the words 'the tree' in juxtaposition.

"Looking beyond these words, for a short distance, we again see the combination ;48, and employ it by way of *termination* to what immediately precedes. We have thus this arrangement:

the tree ;4(‡?34 the,

or, substituting the natural letters, where known, it reads thus:

the tree thr‡?3h the.

"Now, if, in place of the unknown characters, we leave blank spaces, or substitute dots, we read thus:

the tree thr...h the,

when the word '*through*' makes itself evident at once. But this discovery gives us three new letters, *o*, *u* and *g*, represented by ‡ ? and 3.

"Looking now, narrowly, through the cipher for combinations of known characters, we find, not very far from the beginning, this arrangement,

83(88, or egree,

which, plainly, is the conclusion of the word 'degree,' and gives us another letter, *d*, represented by †.

"Four letters beyond the word 'degree,' we perceive the combination

;46( ;88\*.

"Translating the known characters, and representing the unknown by dots, as before, we read thus:

th.rtee.

an arrangement immediately suggestive of the word 'thirteen,' and again furnishing us with two new characters, *i* and *n*, represented by 6 and \*.

"Referring, now, to the beginning of the cryptograph, we find the combination,

53‡††.

"Translating, as before, we obtain

.good.

which assures us that the first letter is *A*, and that the first two words are 'A good.'

"To avoid confusion, it is now time that we arrange our key, as far as discovered, in a tabular form. It will stand thus:

5	represents	a
†	"	d
8	"	e
3	"	g
4	"	h
6	"	i
*	"	n
‡	"	o
(	"	r
;	"	t <sup>41</sup>

"We have, therefore, no less than ten of the most important letters represented, and it will be unnecessary to proceed with the details of the solution. I have said enough to convince you that ciphers of this nature are readily soluble, and to give you some insight into the *rationale*<sup>42</sup> of their development. But be assured that the specimen before us appertains to the very simplest species of cryptograph. It now only remains to give you the full translation of the characters upon the parchment, as unriddled. Here it is:

"*'A good glass in the bishop's hostel in the devil's seat twenty-one<sup>43</sup> degrees and thirteen minutes northeast and by north main branch seventh limb east side shoot from the left eye of the death's-head a bee line from the tree through the shot fifty feet out.'*"

"But," said I, "the enigma seems still in as bad a condition as ever. How is it possible to extort a meaning from all this jargon about 'devil's seats,' 'death's-heads,' and 'bishop's hotels?'"

"I confess," replied Legrand, "that the matter still wears a serious aspect, when regarded with a casual glance. My first



endeavor was to divide the sentence into the natural division intended by the cryptographer."

"You mean, to punctuate it?"

"Something of that kind."

"But how was it possible to effect this?"

"I reflected that it had been a *point* with the writer to run his words together without division, so as to increase the difficulty of solution. Now, a not overacute man, in pursuing such an object, would be nearly certain to overdo the matter. When, in the course of his composition, he arrived at a break in his subject which would naturally require a pause, or a point, he would be exceedingly apt to run his characters, at this place, more than usually close together. If you will observe the MS., in the present instance, you will easily detect five such cases of unusual crowding. Acting on this hint, I made the division thus:

*"'A good glass in the Bishop's hostel in the Devil's seat—twenty-one degrees and thirteen minutes—northeast and by north—main branch seventh limb east side—shoot from the left eye of the death's-head—a bee-line from the tree through the shot fifty feet out.'"*

"Even this division," said I, "leaves me still in the dark."

"It left me also in the dark," replied Legrand, "for a few days; during which I made diligent inquiry in the neighborhood of Sullivan's Island, for any building which went by the name of the 'Bishop's Hotel;' for, of course, I dropped the obsolete word 'hostel.' Gaining no information on the subject, I was on the point of extending my sphere of search, and proceeding in a more systematic manner, when, one morning, it entered into my head, quite suddenly, that this 'Bishop's Hostel' might have some reference to an old family, of the name of Bessop, which, time out of mind, had held possession of an ancient manor-house, about four miles to the northward of the Island. I accordingly went over to the plantation, and re-instituted my inquiries among the older negroes of the place. At length one of the most aged of the women said that she had heard of such

a place as *Bessop's Castle*, and thought that she could guide me to it, but that it was not a castle, nor a tavern, but a high rock.

"I offered to pay her well for her trouble, and, after some demur, she consented to accompany me to the spot. We found it without much difficulty, when, dismissing her, I proceeded to examine the place. The 'castle' consisted of an irregular assemblage of cliffs and rocks—one of the latter being quite remarkable for its height as well as for its insulated and artificial appearance. I clambered to its apex, and then felt much at a loss as to what should be next done.

"While I was busied in reflection, my eyes fell upon a narrow ledge in the eastern face of the rock, perhaps a yard below the summit on which I stood. This ledge projected about eighteen inches, and was not more than a foot wide, while a niche in the cliff just above it, gave it a rude resemblance to one of the hollow-backed chairs used by our ancestors. I made no doubt that here was the 'devil's-seat' alluded to in the MS., and now I seemed to grasp the full secret of the riddle.

"The 'good glass,' I knew, could have reference to nothing but a telescope; for the word 'glass' is rarely employed in any other sense by seamen. Now here, I at once saw, was a telescope to be used, and a definite point of view, *admitting no variation*, from which to use it. Nor did I hesitate to believe that the phrases, 'twenty-one degrees and thirteen minutes,' and 'northwest and by north,' were intended as directions for the levelling of the glass. Greatly excited by these discoveries, I hurried home, procured a telescope, and returned to the rock.

"I let myself down to the ledge, and found that it was impossible to retain a seat on it unless in one particular position. This fact confirmed my preconceived idea. I proceeded to use the glass. Of course, the 'twenty-one degrees and thirteen minutes' could allude to nothing but elevation above the visible horizon, since the horizontal direction was clearly indicated by the words, 'northeast and by north.' This latter direction I at once established by means of a pocket-compass; then,

pointing the-glass as nearly at an angle of twenty-one degrees of elevation as I could do it by guess, I moved it cautiously up or down, until my attention was arrested by a circular rift or opening in the foliage of a large tree that overtopped its fellows in the distance. In the centre of this rift I perceived a white spot, but could not, at first, distinguish what it was. Adjusting the focus of the telescope, I again looked, and now made it out to be a human skull.

"On this discovery I was so sanguine as to consider the enigma solved; for the phrase 'main branch, seventh limb, east side,' could refer only to the position of the skull on the tree, while 'shoot from the left eye of the death's-head' admitted, also, of but one interpretation, in regard to a search for buried treasure. I perceived that the design was to drop a bullet from the left eye of the skull, and that a bee-line, or, in other words, a straight line, drawn from the nearest point of the trunk through 'the shot,' (or the spot where the bullet fell,) and thence extended to a distance of fifty feet, would indicate a definite point—and beneath this point I thought it at least *possible* that a deposit of value lay concealed."

"All this," I said, "is exceedingly clear, and although ingenious, still simple and explicit. When you left the Bishop's Hotel, what then?"

"Why, having carefully taken the bearings of the tree, I turned homewards. The instant that I left 'the devil's seat,' however, the circular rift vanished; nor could I get a glimpse of it afterwards, turn as I would. What seems to me the chief ingenuity in this whole business, is the fact (for repeated experiment has convinced me it is a fact) that the circular opening in question is visible from no other attainable point of view than that afforded by the narrow ledge on the face of the rock.

"In this expedition to the 'Bishop's Hotel' I had been attended by Jupiter, who had, no doubt, observed, for some weeks past, the abstraction of my demeanor, and took especial care not to leave me alone. But, on the next day, getting up very early, I contrived to give him the slip, and went into the hills in

search of the tree. After much toil I found it. When I came home at night my valet proposed to give me a flogging. With the rest of the adventure I believe you are as well acquainted as myself."

"I suppose," said I, "you missed the spot, in the first attempt at digging, through Jupiter's stupidity in letting the bug fall through the right instead of through the left eye of the skull."

"Precisely. This mistake made a difference of about two inches and a half in the 'shot'—that is to say, in the position of the peg nearest the tree; and had the treasure been *beneath* the 'shot,' the error would have been of little moment; but 'the shot,' together with the nearest point of the tree, were merely two points for the establishment of a line of direction; of course the error, however trivial in the beginning, increased as we proceeded with the line, and by the time we had gone fifty feet, threw us quite off the scent. But for my deep-seated convictions that treasure was here somewhere actually buried, we might have had all our labor in vain."

"I presume the fancy of *the skull*, of letting fall a bullet through the skull's eye—was suggested to Kidd by the piratical flag. No doubt he felt a kind of poetical consistency in recovering his money through this ominous insignium."<sup>44</sup>

"Perhaps so; still I cannot help thinking that common-sense had quite as much to do with the matter as poetical consistency. To be visible from the devil's-seat, it was necessary that the object, if small, should be white; and there is nothing like your human skull for retaining and even increasing its whiteness under exposure to all vicissitudes of weather."

"But your grandiloquence, and your conduct in swinging the beetle—how excessively odd! I was sure you were mad. And why did you insist on letting fall the bug, instead of a bullet, from the skull?"

"Why, to be frank, I felt somewhat annoyed by your evident suspicions touching my sanity, and so resolved to punish you quietly, in my own way, by a little bit of sober mystification. For this reason I swung the beetle, and for this reason I let

it fall from the tree. An observation of yours about its great weight suggested the latter idea."

"Yes, I perceive; and now there is only one point which puzzles me. What are we to make of the skeletons found in the hole?"

"That is a question I am no more able to answer than yourself. There seems, however, only one plausible way of accounting for them—and yet it is dreadful to believe in such atrocity as my suggestion would imply. It is clear that Kidd—if Kidd indeed secreted this treasure, which I doubt not—it is clear that he must have had assistance in the labor. But, the worst of this labor concluded, he may have thought it expedient to remove all participants in his secret. Perhaps a couple of blows with a mattock were sufficient, while his coadjutors were busy in the pit; perhaps it required a dozen—who shall tell?"<sup>45</sup>

#### NOTES

1. This story was immensely popular from the date of its publication and is still probably the most widely read tale of hidden treasure. The main reason for its popularity is found in the fact that it combines two never-failing sources of interest in fiction—that of romantic adventure and of the solution of a mystery.

It was first published in the Philadelphia *Dollar Newspaper* for June 21, 28, 1843, where it won a hundred dollar prize. Poe had sold the story to Graham for \$52, but, says Graham in a letter to Willis (*Graham's Magazine*, March, 1850): "I had returned him the story of 'The Gold Bug' at his own request, as he found that he could dispose of it very advantageously elsewhere." Poe wrote Lowell on May 28, 1844, that *The Gold Bug* was his most popular tale and that more than 300,000 copies had then been published (Harrison, *Life of Poe*, II, p. 174); in a letter to Thomas, dated May 4, 1845, he says: "'The Raven' has had a great run . . . but I wrote it for the express purpose of running—just as I did the 'Gold Bug' you know. The bird beat the bug, though, all hollow." Harrison, *Ibid.*, II, p. 205.) Other treasure stories which may profitably be read in connection with *The Gold Bug* are: *The Devil and Tom Walker* and *The Money Diggers* by Irving, *Peter Goldthwaite's Treasure* by Hawthorne, *The Cryptogram* and *A Journey to the Center of the Earth* by Jules Verne, and *Treasure Island* by Stevenson.

The modern detective story is a direct descendant of Poe's *The Murders in the Rue Morgue*, *The Purloined Letter*, and *The Mystery of Marie Rogêt*. The similarity between these tales and the Sherlock Holmes stories of Sir Arthur Conan Doyle has often been pointed out (Cf. *Critic*, February, 1905, p. 115); and their author has in fact frankly acknowledged his indebtedness to Poe. *The Gold Bug* belongs among Poe's analytic tales and as such may be classed as a detective story. The analytical methods of Legrand in deciphering the cryptograph in *The Gold Bug* and in tracing the treasure by means of it are the same as those used by Dupin in the detective tales. For a Sherlock Holmes story in which a cryptograph is solved by Legrand's method, see *The Adventure of the Dancing Men* in *The Return of Sherlock Holmes*.

2. *All in the Wrong* is, according to Professor Trent (Poe's *Poems and Tales*, II, p. 1), a comedy by the English playwright, Arthur Murphy, which was produced in New York just before Poe's removal to that city. The play is, however, in prose, and Professor Trent has been unable to find Poe's blank verse quotation in the copy which he examined. A tarantula is "a large spider, so called, whose sting, in popular superstition, produced a disease called tarantism, which could be cured only by music or dancing."—*Century Dictionary*.

3. The inaccuracies of Poe's description of Sullivan's Island and the adjoining coast of South Carolina have caused some comment in view of the fact that Poe had been stationed as a soldier at Fort Moultrie and should have been familiar with the surrounding country (Cf. Poe's *Poems and Tales*, edited by Newcomer, p. 314; *Sewanee Review*, XVIII, 67). He probably, however, took the romancer's liberty of arranging the scenery to suit his purposes.

4. This sentence might have been taken from an account of Poe's own life. Other points of similarity between Poe and Legrand will appear later.

5. Jan Swammerdamm (1637-1680), a Dutch naturalist who was distinguished for his study of insects. Entomology is that branch of zoology that treats of insects.

6. Given his freedom.

7. This idea of the possibility of Legrand's insanity is referred to in the motto from *All in the Wrong* and runs all through the tale. Poe uses it to produce a feeling of doubt on the reader's part as to the real reason for Legrand's actions, thus adding the quality of suspense to the tale. Note the number of instances in which mention is made of it and compare its use with that of the ebony clock in *The Masque of the Red Death* and the tarn in *The Fall of the House of Usher*.

8. Notice later the significance of the fire. The student should accustom himself to inquiring the reason for each incident in the various stories. Poe adhered closely to the principles of short story writing as laid down in his review of Hawthorne's *Twice Told Tales*. See page 17.

9. The scientific name for "beetle."

10. Poe uses dialogue very little in his tales; in the other tales that we have read there has been none whatever—there has been very little discourse. The plan upon which the other tales are constructed is too compact to admit the use of dialogue; as we shall later see, *The Gold Bug* does not conform to the plan outlined in his review of Hawthorne's *Twice Told Tales* (page 17.) The aim here is not to produce a single effect, hence the progress of the tale to its climax is not too rapid to allow the use of dialogue. Poe was not always successful in his handling of it; it is often too formal and stiff. A reason for this is suggested in note 15 below.

11. Feelers. The gold bug is clearly an invention of Poe's, though there are beetles that resemble it somewhat. A writer in the *Sewanee Review* (XVIII, 67) thinks that Poe combined in the gold bug the characteristics of three different species of beetles.

12. By his use of negro dialect Poe sought, not with entire success, to lend a bit of humor to his tale. Critics have called attention to his lack of accuracy in it, but it should be remembered that accuracy in this respect has been demanded only in recent years; even so, his use of it is fully as accurate as that of Simms in *The Yemassee* (1835) and of Cooper in *The Spy* (1821). Professor C. Alphonso Smith in his *Short Stories Old and New*, p. 66, furthermore says that Poe intended Jupiter's dialect as a representation of the Gullah dialect, which, according to Joel Chandler Harris, "is the negro dialect in its most primitive state—the 'Gullah' talk of some of the negroes on the Sea Islands being merely a confused and untranslatable mixture of English and African words." Here and there are touches in the tale that show a keen understanding of negro character.

13. Man's head beetle.

14. A bookish word meaning "to make sharp or to aggravate." It is out of place here.

15. Poe makes his own part in the dialogue which follows somewhat stiff, probably with a view to emphasizing the humor of Jupiter's remarks.

16. Shoulders.

17. Ghost. Baudelaire, in his translation of *The Gold Bug*, made

the laughable mistake of supposing that Jupiter meant *goose* and hence translated the passage *pâle comme une oie*.

18. Ciphering.

19. His manoeuvres.

20. Abruptness of manner. Although the use of French words was more common in Poe's day than in our own, he frequently over-uses them.

21. The Latin word meaning "alone."

22. Eagerness.

23. That is, to which it points.

24. Leaps and turns.

25. Are these participles properly related to the subject of the sentence? There are other instances of the same mistake in the tale.

26. "If the skull was found ten feet away from the trunk of the tree—was it not farther?—the center of the new circle for digging was about six times three inches from the point around which they dug at first, that is, about eighteen inches. If the skull were only five feet from the trunk, the second point for digging would be about thirty-three inches from the first." Tolman, *The Views About Hamlet and Other Essays*, p. 400. Poe evidently did not take time to work out his geometrical problem here, but simply guessed at it.

27. Coins.

28. Figures of men and women dancing. Bacchus was the god of wine.

29. Tolman (*Ibid.*, p. 401) shows that according to Poe's statements the total weight of the treasure, exclusive of the watches, must have been over 2,000 pounds, and therefore on the second trip each of the men, exhausted as they were, must have carried more than 450 pounds over an exceedingly rough country and in exceedingly rapid time.

30. Sheepskin prepared for writing; it is much tougher and more lasting than paper. *Vellum* on page 88 means the same thing. Can you change the position of *at once* in this sentence so as to make the sentence smoother?

31. Legrand's explanation of how he solved the meaning of the cryptograph on the parchment is a model of clear exposition; the reader should especially note the order of details.

32. "Poe may have found a hint for his story in the wreck of the old brigantine *Cid Campeador* off the coast of South Carolina in 1745, the affidavits of the burying of the treasure being still preserved in the Probate Court Records of Charleston."

—*Short Stories Old and New*, edited by C. Alphonso Smith, p. 65.

33. The narrator's questions prevent Legrand's explanation from



becoming tedious and make Legrand more of a real character and less of a mere reasoning machine. Furthermore, they are just the questions that the reader would ask; we thereby identify ourselves with the narrator and feel as if Legrand were talking to us. Sir Arthur Conan Doyle uses Dr. Watson in a similar way in his Sherlock Holmes stories.

34. Poe really had remarkable analytic ability; he could do what he makes Legrand and Dupin do. For a proof of this read *The Mystery of Marie Rogêt*, *Maelzel's Chess Player*, and *A Few Words on Secret Writing*. The title of the last named essay is usually printed as *Cryptography*.

35. The heat.

36. In 1695 the Governor of Massachusetts Bay, wishing to suppress pirates in American waters, commissioned William Kidd to make war upon them. The following year, Kidd, in his ship, the "Adventure," sailed from New York for Madagascar, but it soon became rumored that Kidd and his men had turned pirates themselves, and orders were sent to all governors of English colonies to apprehend him if he came within their jurisdiction. In the meantime, Kidd had captured a rich prize called the "Quidah Merchant." Transferring the most valuable of her treasures to a small sloop, he left her in the West Indies and set sail for Boston to make his peace with the Governor. Failing to do this, he with several of his men was sent to London, where he was convicted of piracy and of having murdered one of his men in a fit of anger; he was hanged with nine of his accomplices on May 24, 1701.

He buried a part of his treasure, the total amount of which was about 14,000 pounds, on the east end of Long Island; this was later recovered by the colonial authorities, but the act, joined with a persistent belief that the 14,000 pounds represented but a part of what he had gained (see page 89), undoubtedly gave rise to the many rumors of buried treasure along the Atlantic coast which have ever since been connected with his name. See Appleton's *Cyclopedia of American Biography*, *Dictionary of National Biography*, and Stockton's *Buccaneers and Pirates of Our Coast*.

37. Legal paper or document.

38. A city in India noted for the diamonds which were cut and polished there.

39. The following sentence is taken from Poe's essay, *A Few Words on Secret Writing (Cryptography)*, which he wrote two years before the appearance of *The Gold Bug* and which should by all means be read by the student: "Yet it may be roundly asserted that human ingenuity cannot concoct a cipher which human ingenuity cannot resolve." In another essay on a similar subject Poe "ven-

tured to assert that no cipher of the character above specified" could be sent to him "which he would not be able to resolve." Concerning the cryptographs sent in answer to this assertion, he says: "The cryptographs were in numerous instances altogether beyond the limits defined in the beginning. Foreign languages were employed. Words and sentences were run together without an interval. Several alphabets were used in the same cipher. One gentleman, but moderately endowed with conscientiousness . . . went even so far as to jumble together no less than *seven distinct alphabets*, without intervals between the letters *or between the lines*. . . . Out of, perhaps, one hundred ciphers altogether received, there was only one which we did not immediately succeed in resolving. This we demonstrated to be an imposition—that is to say, we fully proved it a jargon of random characters, having no meaning whatever. In respect to the epistle of the seven alphabets, we had the pleasure of completely *nonplussing* its editor by a prompt and satisfactory translation."

40. The Caribbean Sea. It was the route of the Spanish treasure ships from the New World to Spain. See Simms' *The Cacique of Kiawah* and Stockton's *Kate Bonnet and Buccaneers and Pirates of Our Coast*.

41. He has omitted from this table the sign ? which stands for U; the "ten" of the next sentence should therefore be "eleven."

42. Logical explanation.

43. Poe originally wrote "forty-one" in the cryptograph, but later changed it to "twenty-one." He made the necessary changes in the characters of the cryptograph but forgot to change the table of characters on page 92 except to add ] which represented W. The following changes should therefore be made in the table.

Of the character 8 there are 34  
 Of the character ; there are 27  
 Of the character ‡ there are 15  
 Of the character \* there are 14  
 Of the character I there are 7

He also left out the sign (, which stands for R; there are nine of these, and therefore "Of the character ( there are 9" should also be added to the table. See *Nation*, Vol. 97, p. 381.

44. Symbol.

45. This is the usual tradition. Another explanation is that a dead pirate was placed in the pit in order that his ghost might guard the treasure. See Stockton's *Buccaneers and Pirates of Our Coast*, p. 295. This story differs from the others that we have read in that it does not seek to produce a single *effect* upon the reader; its interest lies in the buried treasure and in the solution of the

cryptograph. Note, however, the thrill given our imaginations at the close of the tale by the implied murder of Kidd's associates. This incident also serves to bind the end of the story to the search for the treasure.

### CLASS DISCUSSION

Who were the Huguenots and why did they come to America? What part does the chilliness of the weather at the time of the first visit play in the plot? What part does Lieutenant G—— play? The Newfoundland dog? Can you suggest a reason for Legrand's unusual cordiality as his friend took his departure on the evening of the discovery of the gold bug? Can you find any instances in which the attempt at humor in Jupiter's dialect seems far-fetched? Any instances which indicate that Poe understood negro character?

Try to make clear to yourself the exact position of the skull on the limb. Was the face of the skull facing Jupiter? Was the skull parallel with the limb or at right angles to it? Was it nailed to the top, the bottom, or the side of the limb? Did Jupiter first drop the gold bug through the skull's right eye or through the eye of the skull that was on Jupiter's right side? Why did he use the gold bug to drop through the eye?

Why was there no American money in the chest? Have you ever read any other stories of Captain Kidd? Do you know of any other pirates that infested American waters? Explain the method by which Legrand read the cryptograph.

Are there any points in the early part of the story that are confusing to you until the explanation is given in the latter part of the story? Would the first part have satisfied you without the second? Were you more interested in the finding of the treasure or in the solving of the cryptograph? Which was Poe more interested in? How far does the gold bug enter into the plot of the story? To what extent is it necessary to the plot? Do you think the tale is well named? Suggest three other names for it and compare them with its present title. Comment on the titles of the other tales. Which do you think is the best title? How does the plan of this story differ from that of the other stories by Poe that we have read? In what does its "magnitude" consist?

## CHAPTER III

### SENTENCES

**Prevision and Revision.**—A favorite saying in rhetoric is that good paragraphs are the result of prevision and good sentences of revision, by which is meant that before writing a paragraph the writer should look ahead and plan what he is to say, but that in writing the sentences of the paragraph he should write fully and freely and then go back and correct or revise them. Like most epigrams, this does not express the whole truth, for it is often advantageous to revise your paragraph after you have written it and to pre-vise your sentences before you write them. The truth which the saying expresses is a general one—that a plan should be made before writing a paragraph and that we should not allow the revision of our sentences to interfere with the flow of our thought. There is in it no suggestion that the paragraph should not be revised after it has been written or that we should not write the sentences carefully in the first draft. It seeks merely to place the emphasis upon the need of an outline in the paragraph and the need of revision in the sentence.

Form the habit of revising your sentences after you have written them. The more you revise, the less does it become necessary, until, after a while, the better form occurs to you in the first draft instead of in the revision. But no good writer ever ceases to revise his work; the better the writer, the more likely is he to pay careful attention to the revision of his sentences. One of the best methods of detecting errors or opportunities for improvement in the sentence is to read it aloud. The appeal to the

ear is often better than the appeal to the eye, especially for discovering minor sentence faults. By all means cultivate the habit of reading aloud what you have written.

It is far better for the student to detect mistakes in his own writing than to have them pointed out to him by the teacher. In the former case the mistake makes a stronger impression upon him and he is less likely to commit it in the future. It is well, therefore, to form the habit of criticising thoroughly all your written work. Try out the infinite possibilities of sentence expression. Ask yourself if, in a given instance, it would be better to use two simple sentences, or a compound sentence, or a complex. Would it sound better if this clause were placed here or there? Would it read more smoothly if this word were placed in front of or after this word? Is this the best word to express just what I mean? Ask yourself these and many other questions about your composition. After a while the right word or the right construction will become instinctive with you, but this will not come to pass until you have first consciously sought to find them.

**Clear Thinking Precedes Clear Writing.**—The object of all writing is to convey the idea or image that is in the writer's mind to the mind of the reader as clearly and strongly as possible. In the perfect style the reader would see and feel the thought just as the writer did; there would be nothing lost in transmission; there would be no friction in the reader's mind caused by his attempt to grasp the writer's thought. It thus follows naturally that clear, forceful thinking must precede clear, forceful writing. Before the writer can transmit clear, forceful thoughts to others through the medium of the written word, he must have them himself. Good thinking is an absolute prerequisite to good writing.

If the writer has a hazy, indefinite idea of what he wants to say, he will probably say it in a hazy, indefinite way. Such sentences as the following can arise only from careless thinking:

Hot Springs, Arkansas, is a healthful climate.

Have you ever known any one who resembled Rip Van Winkle's habits?

Dear Madame:

You, as one of the leading families of your city, makes us very anxious that you try, if you are not already using, some of our brand of bacon.

The writers did not think enough about what they were writing to realize that Hot Springs is not a climate and that a man is not a habit. The hopeless confusion in the last sentence comes directly from the hopeless confusion in the writer's mind. His half-formed ideas are correctly represented by his half-formed clauses. If you want your sentences to cut deep into the consciousness of your readers, you must put an edge on your thinking. Dull thinking makes dull writing.

### EXERCISE

Correct in the following sentences the mistakes due to carelessness or lack of thought. If you notice any similar mistakes in newspapers or elsewhere, bring the sentences to school and let the members of the class try to correct them.\*

1. Automobile thieves is a highly organized industry.
2. The arrangements for the rally have been arranged.

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\* The teacher should urge pupils to do this for all exercises in the chapter. Sometimes credit is given to those who bring such sentences to class. All such sentences should be corrected on the blackboard.

3. After using this remedy for two weeks her complexion looked like a young girl.

4. He had a hard time but a cheerful, good-natured disposition.

5. There is great need of preparedness and it should consist of one hundred and fifty thousand men.

6. I happened to read an advertisement of Lane's Golden Remedy and from the first I have steadily improved.

7. An army bombing plane in attempting to rise from the ground at Washington, D. C., crashed into a row of automobiles, killing six and wounding forty.

**Writing Requires Thought.**—The student must be made to feel that writing is a natural, normal process; that it is not necessarily a task assigned, something to be done in a mechanical way and according to mechanical rules, but that it is as natural as talking and that the exercise of it should be accompanied by the same sort of pleasure that we get from talking. A boy in the manual training workshop does not make a chair by mere rules, without understanding why he does this or that; rules are given him, of course, but he understands them before he attempts to apply them—he thinks about what he is doing. Likewise a girl in the domestic science department learns how to make a dress, not by following blindly a set of printed rules, but by understanding the rules that are given her. And in each case, because of the understanding and thought that directs the work, the pupil takes an interest in it that often amounts to real delight. It is not otherwise with writing. We can never learn to write by memorizing rules, but by understanding them; and we shall never take an interest in writing until we understand what we are trying to do when we attempt to write. Thought is as necessary to the proper building of a sentence as to the construction of a chair or a dress.

An absolute requirement for the writing of good English is a sense of sentence form—an ability to know a good sentence when we see it. Words and sentences are the materials which the writer uses; it is evident that unless he is familiar with them, he cannot use them rightly. He must not only know a sentence when he sees it, but he must know the difference between one sentence and another, between a good sentence and one not so good. In other words, he must become an expert in sentence values and know not only the difference between good and poor sentences but also when to use one type of good sentence and when to use another type. It is the purpose of this chapter to help him to know sentences.

### I. COMPLETENESS

**A Good Sentence.**—Now a good sentence is one in which *the form of the sentence corresponds to its meaning, one in which the reader receives the thought which the writer had in mind just as completely, as clearly, and as forcefully as the writer conceived it.* In a perfect sentence there should be nothing lost in the transmission of the writer's thought to the reader's mind.

**Sentences That Are Not Sentences.**—Let us now examine some common mistakes in sentence structure and see how in each case the form of the sentence fails to correspond to its meaning or, in case the writer had no clear meaning, to the meaning that it should have had.

Esmond refused to accept the title on account of his love for Lady Castlewood. And also on account of the promise which he made to Lord Castlewood.

Here, the second sentence is really not a sentence at all, but a part of the preceding sentence. It should therefore not be separated from it, but joined to it.



Esmond refused to accept the title on account of his love for Lady Castlewood and also on account of the promise which he made to Lord Castlewood. •

Undoubtedly the writer connected the two ideas in his mind and conceived of the second sentence as a part of the first—or should have done so, because they evidently belong together. But the form in which he expressed his thoughts did not correspond to his meaning or to what would have been his meaning had he really thought about it. His mistake was that he placed a dependent clause by itself and thus broke the rule which requires all dependent clauses to be joined to the main clauses upon which they are dependent.

It is easy enough to memorize the rule, but before it can be applied, the writer must know when one clause is dependent upon another. To determine that, he must think, he must understand what he is writing about. There is no rule by which a dependent clause can be recognized at sight; but if he sees that one thought is an essential part of another larger thought, he will not separate them.

Other instances of the same mistake are the following:

Mayor Scott and Commissioners Lyman and Malone visited the high school yesterday. Accompanied by members of the board of education.

Ralph hurried to the station. Though he felt sure that the train had gone.

In each case the second sentence is not an independent or main clause, but a dependent clause, and should therefore be joined to the clause that precedes it. Each pair of sentences was intended to express one complete thought. They should therefore have been placed in one complete sentence.

Mayor Scott and Commissioners Lyman and Malone visited the high school yesterday, accompanied by members of the board of education.

Ralph hurried to the station, though he felt sure that the train had gone.

There is no more fundamental or more important essential of writing than the ability to see the relation of one idea to another, and consequently of one clause to another. Unless the writer learns at the very beginning to distinguish between main ideas and subordinate ideas, and learns the methods by which these relations are indicated, he can never learn to write well.\*

### EXERCISE

In the following passages join any dependent clauses which have been set apart as complete sentences to the main clauses upon which they are dependent.

1. We are continually striving toward a goal in our language. Which is nothing more than the perfect, complete expression of our thought. The larger our vocabulary is, the more accurate is our expression of our thought. At any rate, this statement ought to be true, whether it is or not. Certainly each one of us ought to have as large a vocabulary as possible. Having so much use for it every day that we live.

2. I started early in the summer or rather in May. Writing to those who, I thought, would be interested. Taking first the clubs that did not know of our Art Association. In writing you I did not go into details because you knew of our Art Association. And were familiar with its aims. The summer months are a bad time for Association work, but as it took some writing to explain about our plans for the coming year and the speakers

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\* If the class is not familiar with the difference between main and dependent clauses, the teacher should either refer them to the sections of grammar where this distinction is explained, or else explain the difference to the class by means of a short lecture and many examples. It is absolutely necessary for each member of the class to see this difference if he expects to understand the relation of clauses to each other and what constitutes a sentence.

that we shall have. The time was not wasted. When the colleges opened I had more enquiries. The State Normal College saying that they wanted the lecture.

3. Henry Esmond was reared at the home of Lord Castlewood. Not knowing that he was the legal heir to the title until the death of Castlewood in London. He spent his young manhood with the Castlewoods and refused to accept the title from them. In his later life he attempted to place the Pretender upon the throne of England. Which was at that time occupied by Queen Anne. The Pretender was a tall, handsome man. Becoming a soldier at the age of seventeen. He was of an easy-going disposition, kind to dumb animals, and generous to a fault. But had almost no moral principles. Esmond's plot failed because the Pretender failed to do his part in it. He followed Beatrice to Castlewood.

### Straggling Sentences

Instead of obeying the summons, Villa sent back word that it was no farther from their house to his house than it was from his house to theirs, and while he was ready to confer, the conferring must be done in his bungalow, and accordingly an ambassador of the new government, with full power to act, was dispatched to confer with him, but the old bandit positively refused to enter into a contract of cooperation, and at last accounts was preparing to reassemble his faithful band, which has been a terror to Mexico for the last six or seven years.

In such a sentence as the foregoing it is evident that the various ideas do not constitute a unit. The mind does not grasp them as a unit; the writer did not so conceive them. They should not therefore be included in a single sentence. As a matter of fact, there are at least three separate thoughts in the sentence:

- (1) The conference must be in Villa's bungalow.
- (2) An ambassador was sent to the bungalow.

(3) Villa refused to cooperate.

Therefore, in order for the form of the sentence to correspond with its meaning, it should be divided into three sentences.

Instead of obeying the summons, Villa sent back word that it was no farther from their house to his house than it was from his house to theirs and that, while he was ready to confer, the conferring must be done in his bungalow.

Accordingly, an ambassador of the new government, with full power to act, was dispatched to confer with him.

But the old bandit positively refused to enter into a contract of cooperation, and at last accounts was preparing to reassemble his faithful band, which had been a terror to Mexico for the last six or seven years.

In such a sentence as,

Several young ladies were present as guests of the council and it rained throughout the meeting,

there is no connection in thought between the presence of the ladies and the fact that it rained, and hence the two ideas ought not to be connected in form.

(Improved) Several young ladies were present as guests of the council. It rained throughout the meeting.

### EXERCISE

Divide or rewrite the following sentences so that their form will correspond to their meaning—that is to say, so that each of the revised sentences will contain one complete thought. Feel free to change their wording in any way that you wish or to change independent clauses into dependent clauses whenever it seems desirable.

1. Browning was married rather late in his life, the greater part of which was spent abroad.

2. Mrs. G. F. Lynch won the first prize and Mrs. A. F. Knight the second, while after the game a delicious menu was served.

3. The house was filled with the season's choicest flowers and a tempting salad course was served to the guests.

4. The club rooms were decorated in pink roses and other spring blossoms, and each member had a guest with her.

5. The many friends of Mr. Jacques Baum will be glad to hear of his marriage, which occurred in Atlanta, Ga., this morning, his relatives in this city being Mr. and Mrs. L. R. Corell.

6. The next debater had sat quietly waiting and she was a girl of a different type and she began her speech calmly and from her first words she showed her mastery of the subject.

7. As a reward for his services I presented our guest with an antique ring which had been given to me some years ago by my uncle who is now spending the summer in England.

8. Mr. Matthews spent almost all his time with his son and one morning he went away very early and left word that he would not be back until late in the evening.

9. Mr. and Mrs. W. G. Baldwin will spend the summer at Shadowland, where they will entertain many of their friends and in addition to the attractive home and grounds there is a delightful swimming pool.

10. A state which is still at war with another state naturally cannot act as a mediator, but its leader can do so, and he is a man who is ardently championing the idea of arbitration and who is being advised by distinguished students of international affairs.

11. The horse of Oscar Rowe became frightened yesterday and dashed on the Illinois Central railroad track near Martin, Tennessee, and the approaching train demolished the wagon, and Rowe and his daughter were seriously injured, while his wife and son received minor injuries.

12. At sunrise we heard somebody whistle as if calling for some one and both of us fell on our faces in a little clearing

in a field over which we had to pass to reach another clump of woods and Thompson immediately fell asleep but I could not go to sleep.

13. While these strange happenings were taking place, men and women in silks and satins of the colonial period were wandering beneath the green shade trees on the lawn or were stopping to exchange courtly compliments on the broad veranda of the Colonnade Club, whose cornerstone was laid with much ceremony in 1817 in the presence of three former Presidents of the United States and a distinguished gathering.

14. Then Sir Bedivere departed, and went to the sword, and lightly took it up, and went to the water side, and there he bound the girdle about the hilts, and then he threw the sword as far into the water as he might, and there came an arm and an hand above the water, and met it, and caught it, and so shook it thrice and brandished, and then vanished away the hand with the sword in the water.

—*Le Morte Darthur.*

15. The home of Dr. and Mrs. E. J. Arnold was the scene yesterday afternoon of a beautiful marriage ceremony when their daughter Bessie became the bride of Mr. James Hardy of Newton, Dr. R. A. Paxton saying the solemn service which bound together the two young lives which seem to have been created for each other, so beautiful has been their romance and so ideally are they fitted for each other.

16. Mr. Fitzwater spoke for more than an hour to about one hundred farmers gathered in Labor Hall Saturday afternoon on the plans and purpose of the Farm Labor party, and during the course of his explanation of the Farm Labor Union attacked the five year contract marketing plan of farmers who are members of the Farm Bureau Federation and who have decided to pool their crops for this year on a cooperative selling plan.

17. It has been suggested that the city arrange with the county court to punish five or more men daily from the county jail, and under the supervision of a city officer have them to

clean the streets, thus eliminating much of the dust which now collects on Main and Neville streets, not only blowing into the faces of persons on the streets but ruining many dollars' worth of merchandise for the merchants along these streets.

18. Under our statutes male spy suspects may be interned in places where they can do no harm, pending further investigation, but by the unfortunate wording of the President's proclamation, it would seem that no such preliminary protective measures, short of actual arrest, may be taken by the secret service against women, who thus are enjoying at this critical stage of the war a freedom of movement that materially handicaps the espionage department and gives to them a supreme advantage in the underworld of spydom at a time when information as to troop movements and military preparations is of vital concern to the enemy.

**Subordination.**—Sometimes a writer, as in the following passage, instead of connecting a number of thoughts by coordinate conjunctions, will put each thought into a separate sentence.

Stevenson had weak lungs. He went to France for his health. He fell in love while he was in France with Mrs. Osbourne from America. She had lived in California. Four years later Stevenson went to California and married her. Then they went back to Scotland.

Such sentences are not good sentences. They have a subject and a predicate, and so far as form is concerned they are independent and can stand alone; but in meaning they are not independent and cannot therefore stand alone. Some of the sentences are clearly of less importance than others, and some of them are clearly dependent in meaning upon others. In other words, the writer, either because he did not see it clearly himself or because he lacked the means of expression, has failed to transmit his thought to the reader. To correct such a passage, the main ideas or

thoughts must be singled out and the others made dependent upon them.

While Stevenson was travelling in France for the sake of his weak lungs, he met and fell in love with Mrs. Osbourne of California. On the occasion of his visit to California four years later, they were married and then returned to Scotland.

The difference between the two sentence types can be strikingly illustrated by dividing a complete sentence into its component parts and then contrasting the parts with the whole.

Compare:

We struggled on.

We came nearer and nearer the sea.

A mighty wind was blowing dead on shore from the sea.

The force of the wind became more and more terrific.

with:

"As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more terrific."—*Dickens*.

Compare:

The cloth was withdrawn.

The Colonel bent his head.

He said, "Thank God for what we have received."

He said it reverently and with a touching accent.

Fred Bayham turned towards the old man.

His big eyes filled up with tears.

with:

"When the cloth was withdrawn, the Colonel bending his head said, "Thank God for what we have received," so reverently, and with an accent so touching, that Fred Bayham's big eyes as he turned towards the old man filled up with tears."—*Thackeray*.



## EXERCISE

Select the main thoughts in the following groups of sentences and make the other thoughts subordinate to them. In the completed sentences indicate which thoughts are important and which are subordinate.

1. The Pretender was a young man about twenty-two years old. He looked a great deal like young Lord Castlewood. He had a weak character, loved comfort, and was lazy and shiftless.

2. Excavating is the first operation in street paving. The excavating is usually done by means of a steam shovel. The shovel scoops up the dirt and loads it directly into wagons.

3. He looked hard at Mrs. Tulliver. She was knitting opposite to him. Then he looked at Maggie. She was bent over her sewing. She was intensely conscious of some drama going forward in her father's mind.

4. Hereward leaped from his horse. He drew his sword. He rushed forward with a shout. The bear turned around. It looked back once at the child. It then looked at Hereward. It decided to take the larger morsel first. With a growl it made directly for him. There was no mistaking the meaning of that growl.

5. Five years had passed since the famous concert in New York. A noted singer was to appear tonight. She was to sing in the opera of *Carmen*. A man walked by the music hall. He reached the entrance. He stopped. A voice was singing. It must be the great singer. He listened. The air was familiar. The voice was strange. The voice stopped. The man passed on. He was the violinist Luchesi.

**Perspective.**—The principle of placing important ideas in the main clauses and less important ideas in the dependent clauses is applicable not only to such extreme instances as have been given, but to all writing. Careful attention to this principle of subordination will give accuracy and exactness to a style that otherwise would be loose and inac-

curate. If both main and subordinate ideas are placed in main clauses, no distinction, so far as form of expression is concerned, is made between them, and thus the form of the sentence does not correspond with its true meaning. The result is a flatness of style that suggests a picture in which there is no perspective, no background and foreground, but in which all objects are drawn as if they were the same distance from the eye.

For instance, in the sentence,

I stepped into the room and he greeted me cordially, the two assertions are treated as if they were coordinate, when, as a matter of fact, the latter is distinctly more important than the former. This difference in importance should be indicated in the structure of the sentence by reducing the first assertion to an adverbial clause dependent upon the second assertion.

As I stepped into the room, he greeted me cordially.

Or again, in such a sentence as,

It was very dark and I could not see the road at all, it is evident that the two clauses are not, as their form would imply, of equal importance, but that there is a relation of cause and effect between them. The sentence should therefore read,

It was so dark that I could not see the road at all.

Sometimes a writer, in order to emphasize each of the ideas, places them in separate sentences, thus:

I stepped into the room. He greeted me cordially.

It was very dark. I could not see the road at all.

Though such constructions are allowable, they are not as good as the complex sentences in that they do not state as distinctly the relation between the clauses. Like italics, this

construction should be used but sparingly. It should never be used in a series of any length.

When a writer gets his ideas reversed and places his subordinate thought in a main clause and his main thought in a subordinate clause or phrase, the result is even worse than when the form of the two thoughts implies that they are of equal value. Note the difference in meaning in the following sentences:

He lifted his hat and greeted me cordially.

Lifting his hat, he greeted me cordially.

He lifted his hat, greeting me cordially.

The first sentence would imply that the lifting of his hat and his greeting were of equal importance. The second would imply that the lifting of his hat was an introductory part of his greeting. The third sentence would imply that the lifting of his hat was more important than his greeting.

**Methods of Subordination**—There are various ways by which a main clause may be made dependent. Sometimes it is advisable to make out of it an adverbial clause expressing time, place, cause, purpose, manner, or result, as,

My ankle is sprained and I cannot dance.

As my ankle is sprained, I cannot dance.

The captain was very stout and could not walk fast.

The captain could not walk fast because he was very stout.

Some of the more usual adverbial connectives are:

*Time*—as, after, before, when, while, until

*Cause*—as, for, since, because

*Purpose*—that, so that, in order that

*Condition*—if, unless

*Manner*—as, as if

*Result*—so that

*Place*—where

*Concession*—though.

At other times the main clause may be subordinated into an adjective clause modifying a noun in another main clause, as,

The captain, who was very stout, could not walk fast.

Or it may also be reduced to a noun clause which serves as either the subject or the object of a verb, as,

She was tired and I saw it.

I saw that she was tired.

In some instances it is best to reduce one of the clauses to a word or phrase; this is one of the best methods of subordination and greatly aids compactness of style.

The captain, a very stout man, could not walk fast.

I am glad that you have come.

Your coming makes me glad.

Clark is my friend and came to see me when I was sick.

My friend Clark came to see me when I was sick.

There is no practice which is more helpful to all writers, young and old, than that of picking out the important thoughts and putting them in the main clauses, and putting subordinate thoughts in dependent clauses, or phrases. It is nothing more than saying exactly what you mean, making your thought fit your words perfectly. Practice in subordination will enable you to think more accurately and clearly, and thinking more accurately and clearly will in turn enable you to subordinate your ideas more correctly.

### EXERCISE

Select the main thoughts in the following sentences and make the other thoughts subordinate to them. Explain the

methods of subordination used and show the difference in meaning between the original and your version of it.

1. Our team could not bat and lost the game.
2. He decided to be a lawyer and began the study of law at once.
3. The Villa forces surrounded the fort and the garrison surrendered.
4. The prodigal son approached his home and his father rushed out to meet him.
5. Charles was the first to die and he had laid aside a sum of money for Mary.
6. I met him on the street and he told me that I had failed on my examination.
7. The first speaker was the Senator from Maine and after he had finished his remarks, the chairman arose.
8. In despair he came to the sea and got into a boat and thought that he would perish on the sea.
9. It was a dark and gloomy day and the stranger was seen making his way slowly down the country road.
10. The school board thought that the present arrangement was best and no change will be made for this year.
11. It began to rain and we started home and it soon grew dark and we did not see the signpost and lost our way.
12. The prisoner saw that the guard was not looking and he laid down his shovel and climbed quickly over the wall.
13. The rain came down in torrents all day long and the game was postponed until the following day.
14. Harry Sinclair is an alumnus of the college and in 1917 joined the firm as a clerk and in the next year was made a member of the firm.
15. I heard a call and went downstairs to see who it was that wanted me and it was dark and I fell and broke my arm.
16. The ceremony will take place at Oakland, the old Page estate, and the wedding will be one of the most interesting events of the month.

17. The boys were not afraid of snakes and they disregarded the guide's warning and crawled through the bushes on their hands and knees.

18. The engineer looked out of the cab window and saw a child on the track and put on the brakes instantly and saved the child's life.

19. A soldier exploring no-man's land might step upon ugly spikes concealed in the grass and to escape from their grip was practically impossible.

20. Braddock's army was marching through the forest, and the bands were playing, and the flags were flying, and the Indians attacked them from all sides.

**Variety of Sentence Form.**—Sometimes it is difficult to determine the important thought or thoughts in a series. Under such circumstances it is well to experiment, putting first one and then another of the thoughts into the main clause and the others into the subordinate clauses, until we reach an arrangement that expresses our thought perfectly. Of course, if the two or more ideas are plainly of equal importance, there should be no subordination, for to subordinate any one of them would mis-represent their meaning. They should therefore all be expressed in main clauses. In such cases we have what is known as a compound sentence.

I am here and he is there.

The sun is shining, the birds are singing, and the flowers are blooming.

Too frequently the student looks upon a sentence as something that is rigid, fixed, unyielding. He seems to think that after he has once expressed his ideas in a sentence, the form is "set" and cannot be changed. But, as has been illustrated on the preceding page, there is no one form of sentence which is right, all others being wrong; on the contrary there are many right forms, some fitting one

case, some another. The student must remember that he is dealing with plastic material; he should experiment with it, turning it this way and that, until he gets it in a form to suit him. His increased facility in handling his means of expression will stimulate the expression itself; and he will find his ideas flowing more freely to match his increased facility in the means of their expression.

A good writer is one who is able to select the form which best expresses his thought. Thus the sentence,

James Gardner is my friend and has just fallen heir to an immense fortune,

is not a good sentence because the form of it does not correspond to its meaning. If the writer meant to stress both statements equally, he should have placed them in separate sentences.

James Gardner is my friend. He has just fallen heir to an immense fortune.

By making each of the statements a main clause and connecting them by *and*, the writer stresses each of them equally, but he also implies that there is some connection between the two statements. Since there is no apparent connection between them, they should be placed in separate sentences.

If the writer had wished to stress his friendship with Gardner, he would have written,

James Gardner, who has just fallen heir to an immense fortune, is my friend.

If he had wished to stress the fact of the fortune, he would have written,

James Gardner, who is my friend, has just fallen heir to an immense fortune.

If he had wished to stress the friendship still less and the fortune still more, he would have reduced the relative clause to two words, thus,

My friend James Gardner has just fallen heir to an immense fortune.

This last form is the most direct and forceful, but the other three are also correct and should be used when the writer wishes to express the meaning which they imply.

### EXERCISE

Express the thought of each of the following sentences in at least three different forms. Explain the methods of subordination used and tell what is the meaning of each form.

1. She was sick and did not come to school.
2. I looked out of the window and saw a strange sight.
3. He opened the book and showed the pictures to his little boy.
4. That player is the pitcher and has just made a hit.
5. The examinations are very difficult and you had better study hard.
6. James is coach of the team and can say who will play on it.
7. Ross Capps is now mayor of the city and has lived here all his life.
8. The messenger rushed into the room and the visitor rose hastily from his seat.
9. He was strolling idly along and suddenly found himself on the edge of a high cliff.
10. He was recognized by several passers-by and turned hurriedly into the nearest office building.
11. I am a great lover of the open air and spend much of my time tramping through the woods and across the fields.
12. *Pilgrim's Progress* is written in simple language and is one of the world's great allegories.



13. The new member is a graduate of the University of Pennsylvania and is editor of one of the leading Pennsylvania newspapers.

## II. CLEARNESS

A good sentence has been defined as one in which the form of the sentence corresponds to its meaning, one in which the reader receives the thought which the writer had in mind as completely, clearly, and forcefully as the writer conceived it. We have, in the foregoing pages, been concerned chiefly with the completeness or accuracy of the thought, with both the matter and the method of expression. We wish now to stress the words "clearly" and "forcefully" in the above definition; these are concerned chiefly with the manner of expression.

Professor G. H. Palmer says that "Good English is exact English," by which he means that the sentence must convey to the reader exactly the meaning that the writer had in mind. The meaning must be clear and unmistakable; there must be no doubt or even hesitation in the reader's mind as to what the writer meant. In other words, our sentences must have the quality of Clearness. They must mean this one thing and this one thing only; and furthermore, their meaning must be instantly perceived. The various ways by which we can secure Clearness in our sentences may be grouped under the following heads:\*

- Reference
- Parallel Construction
- Point of View
- Omission of Words
- Connectives.

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\* Grammatical correctness and punctuation are great aids to Clearness but are not included here, for the student should have mastered them in the lower grades.

**Reference.**—Order is not only Heaven's first law, but the first law of the sentence as well. Before we leave our sentences we must set them in order, if we would have them understood; and unless they are understood, they are worse than useless—a waste of both the writer's and the reader's time. Setting the sentence in order means that those parts of it that belong together should be placed together. In a properly kept tool-box there is a place for each tool; in a well-ordered kitchen there is a place for each cooking utensil; in a properly constructed sentence there is a place for each word. We must find that place and put the word in it, if we want our sentences to pass the inspection of the critic.

**Place of the Modifier.**—As a rule, a word should be placed as close as possible to the word that it modifies. If it is not so placed there is often a momentary doubt on the part of the reader as to the meaning of the sentence, and sometimes there is an actual misunderstanding of it. Modifiers should be so placed that the reader can catch the meaning of the sentence without even a moment's hesitation. There is usually one way of doing a thing that is better than all others; in like manner there is usually one place for each modifier that is better than all others. Take, for instance, the word *only* in such a sentence as,

I suggested that he lend him only four dollars,  
and note the different meanings of the sentence according as the word is inserted in the places denoted by the carets. If it is put in one place, the sentence means one thing; if in another place, it means something else.

Sometimes our failure to place the modifier next to the word it modifies produces an effect so ludicrous as to make the mistake immediately evident.

Lost—A purse by a lady containing two samples of silk, three postage stamps, and some visiting cards.

The children quickly sat down upon the grass and ate up everything, including their host.

Frequently, however, it is impossible to detect the error, or, even when it is detected, to tell which of two possible constructions is the one intended. In such a sentence as,

Pruitt was sentenced for shooting a man over two years ago,

it is impossible to tell whether *Pruitt* was sentenced over two years ago or whether he shot the man over two years ago. In a recent comedy one of the characters says to the husband of the heroine,

"Henry, besides being a stupid husband, like yourself, was a bully good fellow."

Not knowing whether the phrase *like yourself* refers to what precedes it or what follows it, the husband is uncertain whether he has been insulted or complimented.

**The Dangling Participle.**—One of the most frequent sources of error in this connection is the mis-related or dangling participle. If a sentence begins with a participle, the subject of the participle and of the sentence should be the same; otherwise there may be confusion of meaning, for the reader will naturally connect the participle with the noun or pronoun which is nearest to it. In such a sentence as,

Walking rapidly down the street, the Capitol came in view,

though the meaning may be plain enough, there is at least a momentary confusion which had better be avoided. Grammatically speaking, the fault is that the participle *walking*

does not refer to the subject of the sentence. The sentence may be corrected by expressing the subject of the participle or by making the subject of the participle the subject of the sentence.

As I was walking down the street, the Capitol came in view.

Walking down the street, I caught sight of the Capitol.

### EXERCISE

Improve the following sentences by placing modifiers next to the words which they modify. Give your reason for every change that you make. Do not hesitate to change the wording slightly if it seems necessary to do so.

1. These are sold in any quantity desired exclusively by us.
2. At the age of four, my parents moved to Virginia.
3. Our host only used the pretty dining room for dinner.
4. Karshish was writing to his master in Palestine.
5. While reading Latin with my friend, he fell fast asleep.
6. There are several things besides training the mind in college.
7. While eating our lunch, the horses wandered away.
8. They only finished half the game before it began to rain.
9. Opening the door, the snow whirled into the room in a dense cloud.
10. Having at last found the right road, our journey was soon ended.
11. After putting the baby to sleep, the heat seemed to lessen.
12. The other two might recover, hospital physicians said, after they had been operated upon.
13. The consolation prize was drawn by Mrs. Charles Barrow, a lovely bottle of perfume.
14. Pulling the lever quickly with his hand, the engine started down the tracks on its long run.
15. The tiger lives upon the flesh and blood of other animals and often attacks them when not hungry.

16. Having come to the end of our vacation, work seemed more distasteful than ever to us.

17. A dray came to college one day last week to get some desks that bore the inscription "For Hire—Cheap."

18. Left alone in the shack during a terrific blizzard, Esther found Jim Barnes, a young doctor, almost overcome by the cold.

19. Toyman, a cigar dealer, shot at Holland, a chauffeur, with whom he had been living, just outside the police station.

20. Admiral Sims only asked Congress for enough men adequately to man the ships then in active naval service.

21. He testified that his father had lately paid the fines of negroes who otherwise would have gone to the chain gang to get labor.

22. After the sermon Mrs. John Hamilton sang a beautiful number entitled "We Shall Sing on that Beautiful Shore" with marked ability.

23. Please remember, too, that we will show you any rugs you are interested in, under both natural and artificial lights.

24. Professor and Mrs. Douglas Lowe will entertain informally this evening at their house on Webster Street for members of the faculty of the University of which Professor Lowe is Dean and their wives.

25. The commencement exercises were closed by an address to the cadets by Rev. H. W. Moore and the bestowal of the medals and honors won during the school year by the Headmaster.

26. Looking at the life-buoys of the Lusitania, the shattered funnel of the Vindictive, and a portion of the Zeebrugge mole, the exhibit will recall to "those who were there" many chapters of a great epic.

**Pronouns.**—The most frequent mistakes in reference occur in our use of pronouns. Unless the relation between the pronoun and the word to which it refers is clear and unmistakable, there is necessarily confusion of meaning.

The following rules will help the writer to keep this relation clear.

(1) Do not make the pronoun refer to a word that is not in the sentence. The antecedent should be expressed and not left to the imagination of the reader.

I was in the examination room all morning but am now grading them and hope to finish them tonight.

The antecedent of *them* is *examination papers*, which is not in the sentence, and hence the reference is not clear. The reader has to pause for a moment to find out what the writer meant.

(Improved) I was in the examination room all morning but am now grading the examination papers and hope to finish them tonight.

(2) Do not make the same pronoun refer to more than one antecedent in the same sentence. This is perhaps the commonest cause of confusion in the use of pronouns.

Michael began to tell Howe the things which he thought he ought to do.

In this sentence the reader cannot tell whether the second *he* refers to Michael or to Howe; he thus fails to catch instantly the thought of the writer.

(Improved) Michael began to tell Howe the things which he thought Howe ought to do.

(3) Place the pronoun as near as possible to its antecedent.

The alumni have asked Professor Woodward and his wife to come to commencement at their expense.

The writer's meaning here is obscure because the reference of *their* is not at once evident. Does it refer to *alumni* or to *Professor Woodward and his wife*?

(Improved) Professor Woodward and his wife have been asked by the alumni to come to commencement at their expense.

(4) Be careful in the use of *it*. Small as it is, this little pronoun is one of the greatest stumbling-blocks in the way of exact English. Whenever it is used as a personal pronoun, its antecedent must be unmistakably clear.

Yesterday David Jordon's automobile skidded into a bridge abutment, completely wrecking it.

Which was wrecked, the automobile or the bridge abutment?

(Improved) David Jordon's automobile was completely wrecked yesterday by skidding into a bridge abutment; or

David Jordon completely wrecked a bridge abutment yesterday when his automobile skidded into it.

(5) See that the pronoun and its antecedent agree in number. Do not refer to the same antecedent by both singular and plural pronouns.

He spoke of the *noises* during the night and said that *it* annoyed him.

(Improved) He spoke of the *noises* during the night and said that *they* annoyed him.

The *band* played on the lawn last night; *their* concert was creditable but *it* still needs more members.

(Improved) The *band* played on the lawn last night; *their* concert was creditable but *they* still need more members.

### EXERCISE

Improve these sentences by making the reference of the pronoun more accurate. Before correcting the sentence, state clearly the fault in it.

1. St. Agnes was a sister to Percivale who became a nun.
2. Ruth spoke to Ellen about her mother's marriage.

3. During the summer we often went fishing but usually caught only a few.

4. Are you one of those fellows who are working your way through college?

5. Even though he was very angry, it did not get the better of him.

6. He was a very delicate child and it stayed with him until his death.

7. The crows flew over his barn at which he now and then threw a stone.

8. This is the farmer's horse who lives in the house which we passed a moment ago.

9. We were at first very optimistic over our chances for success, but it soon changed to pessimism.

10. I hurt my back and came to you at once but the massage treatment that you gave me took it away.

11. General William Little was a nephew of the elder Rowan and often visited them.

12. The rider is hurled from his saddle and thrown over his head, when his horse stumbles.

13. A large black bear was shot this morning by Sheriff Graves as he was coming down the mountain.

14. It has a broad concrete porch that extends the length of the house, half of which is covered with a tin roof.

15. General O'Neill was reported as improved by Dr. A. A. O'Neill, a brother of the army officer, who performed the operation.

16. A camel's feet are broad so that they do not sink through the sand, and they can travel for many days without drinking water.

17. The Norman Conquest of England took place in 1066, but they kept coming into the country for many years after that date.

18. Officers say that the people are greatly aroused over yesterday's battle but they do not expect further trouble.

19. In the curing of our hams we use the purest of ingredi-



ents; they are as mild, tender, and sweet as they can be.

20. I now get twenty or thirty eggs a day, whereas before giving them Dr. Mears' Poultry Prescription I received only three or four.

21. At the end of the elephant's trunk is a finger-like contrivance with which it can pick up even the smallest articles as easily as if it were a hand.

22. At the track meet, the high-school had men in every contest; and though the college men won first place in most of the events, they took second place in several of them.

23. Hamlet was so popular that Claudius was afraid to bring him to justice when he killed Polonius, for he knew that the people would rise up against him.

24. If our guests arrive before the screens are up, we shall have to provide them with fly swatters with which to kill them if they trouble them.

25. Press the seed down by stepping on it and give it a watering and the tiny blades will soon be up, and if it does not turn too dry and hot, the lawn will soon be well covered with it.

26. In 1866 he was married to Miss Amanda Owsley, the beautiful daughter of Thomas and Lois Owsley, whose devotion and faithful companionship was his greatest inspiration in all his life interests.

**Parallel Construction.**—Ideas that are parallel in meaning should be parallel in structure; that is to say, ideas that bear the same relation to each other should be expressed in the same form. This is just another way in which the form of the sentence is made to correspond to its meaning. When all members of a basket ball team wear the same uniform, we can see clearly their relation to each other,—namely, that they belong together. If, however, they wear various kinds of uniforms, we cannot tell whether they belong to the same team or not. Now a similar confusion arises in a sentence when we fail to observe the principle of

parallel construction. If there are three attributes of a noun all of which bear the same relation to the noun and hence to each other, we naturally expect them to be alike in form. to be "dressed" alike; we do not expect one of them to be expressed by a noun, another by an adjective, and the third by a noun clause. We therefore say of Washington that he was "first in war, first in peace, and first in the hearts of his countrymen" and not that he was "warlike, a believer in peace, and was loved by his countrymen."

In the sentence,

The old lord thought that Villon was cowardly and a thief,

the ideas of *cowardly* and *thief* are parallel, each is a complement of the verb *was* and describes Villon. They belong together; they are alike in function and should therefore be alike in form, but *cowardly* is an adjective and *thief* is a noun. They should both be either nouns or adjectives as in the following:

The old lord thought that Villon was a coward and a thief.

The old lord thought that Villon was cowardly and thievish.

This is a very simple illustration of one of the most important aids to clearness, and it merely amounts to this—if ideas are alike in function, they ought to be alike in form so that we can more readily see their relation to each other.

His hospitality and that he was generous were in his favor.

Here *hospitality* and *that he was generous* are parallel in function but not in form—the first is a noun, the second is a clause. Note how much clearer and stronger the sentence becomes if the clause is changed into a noun:

His hospitality and his generosity were in his favor.

Just as one word may balance another word in the parallel construction, so may one phrase balance another phrase, or one clause another clause. The essential point is that the words, phrases, or clauses be alike in both form and function. In "Washington was first in war, first in peace, and first in the hearts of his countrymen," each of the phrases is cast in the same mould and has the same function. The same thing is true of the italicised clauses in the following sentences:

*I came, I saw, I conquered.*

He wrote his name where *all nations should behold it and all time should not efface it.*

**Correlatives.**—One of the most useful forms of parallel construction is that secured by means of such correlatives as *either—or, neither—nor, not only—but also*, etc. Each of these pairs may be likened to a nut and a bolt—the one implies and requires the other and the two of them hold firmly together whatever construction they are used in. The writer must be careful to have the same part of speech after each member of the pair in order that the parallelism may be perfect. If a verb follows *either*, a verb must follow *or*; if a noun follows one, a noun must follow the other. Thus, we must not write,

The owner may neither rent the house nor the garage;  
*but*

The owner may rent neither the house nor the garage.  
A moment's reflection will show that *neither* does not refer to *rent* but to *house*, and hence should be placed next to it. It would, however, be correct to write,

The owner may neither rent the house nor sell the garage,

for here the words that follow *neither* and *nor* are the words to which they refer.

The reputation of the college is not only upheld by its students but also by its alumni.

(Improved) The reputation of the college is upheld not only by its students but also by its alumni.

Remember that *or* goes with *either* and *nor* with *neither*.

(Incorrect) I am not either glad nor sorry.

(Improved) I am not either glad or sorry.

(Improved still more) I am neither glad nor sorry.

The parallel construction is especially useful in the expression of contrasted ideas, as, for example,

Be quick to hear, slow to speak

United we stand, divided we fall

for here clearness is an absolute essential. Likewise in debates and in all other places where there is a special need for clearness, the parallel construction will be found most useful. There is, indeed, no more helpful aid to clearness than this device and the student will do well to practice it constantly. Even if he overdoes it at first, no great harm will be done—especially if he thereby learns to think and write more clearly.

### EXERCISES

I. In the following paragraph from Greenough and Hersey's *English Composition* (page 249) note, first, the thought of the paragraph, which is well worth remembering, and then see how many instances of parallel construction you can find.

You have probably observed the frequency with which careful writers of prose, especially when they are attempting parallel constructions that are at all elaborate, make use of the "magic number three." Three adjectives, three phrases, three

clauses—over and over again you will find that the best prose is built up in this way. And after all, three is an excellent number for this purpose. It is just enough, and not too much. It neither wearies you nor lets you down too soon. It gives you a beginning, a middle, and an end. Ask yourself if your own prose cannot make use, now and then, of this “magic number.”

Find in Poe's *Fall of the House of Usher* three instances of his use of the “magic number three.” Note other instances elsewhere that you may happen to find.

II. Can you explain in detail why the second form of the following sentences is better than the first?

1. He thought that it was better to do the work around him instead of pursuing a will-o-the-wisp and never be able to find it.

He thought that it was better to do the work around him instead of pursuing a will-o-the-wisp and never being able to find it.

2. As Hawthorne was the leading short story writer of his period and receiving such able criticism from Poe, it is fitting that we note his contribution to the short story.

As Hawthorne was the leading short story writer of his period and received such able criticism from Poe, it is fitting that we note his contribution to the short story.

III. Improve the following sentences by correcting the lack of parallel structure in them. Explain in detail each correction that you make.

1. He is not only an athlete but also very scholarly.

2. Carlyle was impatient, autocratic, and of deep intellect.

3. He was neither satisfied with the one nor the other.

4. Two men were seriously injured but neither of them fatal.

5. A sentence must not be too short or contain too many words.

6. We could neither see the road nor the railing by the side of it.

7. If it is used for a long period of time, the material becomes flabby and without color.

8. You will either have to give up your profession or your leisure.

9. It is wrong to busy yourself with petty things rather than being wisely idle.

10. Stevenson believed it better to be happy than wealthy and that character and not wealth made one rich.

11. A man of intelligence and who has good health will nearly always succeed in business.

12. The audience was not only willing to hear the speaker but also to grant his requests.

13. I have been to many of the best physicians and also took many patent medicines.

14. We want our team, if they win, to win like men, or, if they lose, they must lose like men.

15. I wish to live in a country which gives me a chance to succeed and that protects its citizens.

16. Andrea went so far as to accept some money from the King of France and built a house with it.

17. Because of his power to analyze, his mastery of technique, and his strength of diction, Poe is able to make his impossible tales seem real.

18. Upon his return he will build a suburban mansion on the sixty-acre tract which he retains and lying just across the Ivy road from the Birdwood gate.

19. While the second speaker was speaking, the gallery collapsed, injuring a number of the audience and brought the meeting to a sudden close.

20. The speeches of the men were very forceful, impressing every one present with the necessity of living a manly life during these trying times and to live in accordance with the teachings of God.

IV. Point out the parallelism in the following sentences.

1. In a day of extraordinary prosperity and happiness, of high national honor, distinction, and power, we are brought together in this place by our love of country, by our admiration of exalted character, by our gratitude for signal services and patriotic devotion.—WEBSTER, *First Bunker Hill Oration*.

2. But a solicitude for your welfare, which cannot end but with my life, and the apprehension of danger, natural to that solicitude, urge me, on an occasion like the present, to offer to your solemn contemplation, and to recommend to your frequent review, some sentiments, which are the result of much reflection, of no inconsiderable observation, and which appear to me all-important to the permanency of your felicity as a People.—WASHINGTON, *Farewell Address*.

3. Being frequently under the necessity of wearing shabby coats and dirty shirts, he became a confirmed sloven. Being often very hungry when he sat down to his meals, he contracted a habit of eating with ravenous greediness. Even to the end of his life and even at the tables of the great, the sight of food affected him as it affects wild beasts and birds of prey.—MACAULAY, *Samuel Johnson*.

4. Jupiter, by direction of his master, proceeded to clear for us a path to the foot of an enormously tall tulip-tree, which stood, with some eight or ten oaks, upon the level, and far surpassed them all, and all other trees which I had then ever seen, in the beauty of its foliage and form, in the wide spread of its branches, and in the general majesty of its appearance.—POE, *The Gold Bug*.

Find an example of parallelism in each of the selections from which these quotations have been made.

**Point of View.**—Another aid to clearness that is closely related to the parallel construction is the single point of view. By this is meant avoiding needless changes in the subject of the sentence or in the voice of the verb. If the

entire thought of the sentence can be grouped around a single subject instead of two or more subjects, it can be more easily grasped by the reader. Quite often the writer mentally arranges his thoughts around a single subject, but in setting them down on paper, he uses more than one subject; in recasting such a sentence, therefore, we are merely making its form correspond more closely to its meaning.

If these trips are to be made, we must begin to practice at once.

In this sentence our attention is first directed to the *trips* and then is suddenly shifted to *we*. Notice the increased clearness and strength of the sentence when the whole thought of it is grouped around *we*:

If we are going to make these trips, we must begin to practice at once.

**Change of Voice.**—As we have just seen, along with the shift of subject usually goes a shift from one voice to the other. Of the two voices, the active is to be preferred because it is more direct and forceful than the passive. It is better to say,

Raphael painted that picture; *than*  
That picture was painted by Raphael.

Furthermore, the shift within the sentence from one voice to the other creates needless confusion. Just as a straight line is simpler and clearer than a line that starts in one direction and then turns abruptly in another direction, so is a thought that is expressed with a single subject and a single voice clearer than that same thought expressed with more than one subject and both voices. Not only is it clearer but it is also decidedly more forceful, for a thought that moves in a straight line always has more force than



one that moves in a curve or in a broken line.

As an illustration of the increased speed and power that the single point of view gives to a sentence, note how much more directly the second sentence of the two that follow, hits the mark:

Stevenson left Edinburgh many times, but it was nevertheless always counted as his home by him.

Stevenson left Edinburgh many times but nevertheless always counted it as his home.

### EXERCISES

I. Can you explain why the second form of the following sentence is better than the first, and why the third is better than the second?

At the entrance to the Grand Canyon we mounted small burros and they took us rapidly down the trail.

At the entrance to the Grand Canyon we mounted small burros and were taken rapidly down the trail.

At the entrance to the Grand Canyon we mounted small burros and rode rapidly down the trail.

How would rank the following version? Why?

At the entrance to the Grand Canyon we mounted small burros which took us rapidly down the trail.

II. Arrange the following sentences in the order of their strength and explain your arrangement.

Quite often the ideas that are in a speaker's mind are but dimly perceived by him at the beginning of his speech, but as he proceeds they become more clear to him.

Quite often the ideas that are in a speaker's mind are but dimly perceived by him at the beginning of his speech, but as he proceeds he sees them more clearly.

Quite often at the beginning of his speech, a speaker

perceives but dimly the ideas that are in his mind, but as he proceeds he sees them more clearly.

III. Improve these sentences by changing the passive voice to the active.

1. The next year my arm was broken in an automobile accident.

2. The visiting players were given a reception by the ladies of the town.

3. After a salad course had been served by our hostess, we took our leave.

4. The King of England was seen by us last summer as we were crossing Trafalgar Square.

5. Repeal of the six per cent guaranty section of the transportation act was proposed by Senator Capper.

6. The calling of a state convention of the American Legion to be held in Richmond is announced by the executive committee.

IV. Improve the following sentences by giving them as far as possible a single point of view. Explain the difference between your version and the one in the book.

1. I drew the curtain aside and dark clouds were seen moving slowly across the sky.

2. The flour is first put into a large mixing bowl, then add the salt and the baking powder.

3. The club met in regular session, and despite the wind and rain outside, a lively meeting was held.

4. The wax takes off the old complexion with all its blemishes and the new skin is thus revealed.

5. When one tries to class Poe as a short story writer, he must be placed in a class by himself.

6. The theme of the *Apology for Idlers* is that no matter how interested in your affairs you may be, they are not of such importance as to affect the world very deeply.

7. The aim of a college curriculum is not to develop a mental

genius or a physical giant, but in this day of work and rush our best citizens must be men of both brain and muscle.

8. The reader at first, like the wedding guest, is wont to shrink and beat his breast, but the magic of the tale holds you, it forces you to follow into its own enchanted region, and once there, you forget everything until the mysterious tale teller is gone.

**Omission.**—Certain words are often omitted when their meaning can be easily supplied from the context. Thus it is better to say,

The man you were waiting for has come and gone;  
*than*

The man *that* you were waiting for has come and *has* gone.

The sentence really gains in compactness and force through the omission of *that* and *has*.

No word, however, must be omitted that cannot be easily supplied, nor should a word be left out when its omission causes either ambiguity or obscurity.

One dose will convince or money refunded.

In this sentence there is nothing in the context that could supply either the object of *convince* or the auxiliary of *refunded*; these should therefore be expressed.

One dose will convince the purchaser or his money will be refunded.

A word should not be used in a double capacity unless its use is the same in each case. For instance, a single form of the verb *to be* should not be used as both the principal verb and the auxiliary verb. In such a sentence as,

The work of the conference is mainly of a business nature and handled largely through committees,

the verb *is* should be repeated before *handled*. The first *is* is used as a linking verb and is complete within itself; the second *is* is an auxiliary verb attached to the past participle *handled* and is therefore not a repetition of the first *is*. Furthermore, even if they were alike in their use, the space between them is so great as to make it inadvisable to omit the second verb.

In a series the article should be repeated before each member of the series.

The secretary and treasurer—One person

The secretary and the treasurer—Two persons

A red and black flag—One flag

A red and a black flag—Two flags

Often it is impossible to discover the real meaning of a sentence because of the omission of important words. Thus, in such a sentence as,

The Auditorium is nearer the Lyric than the Majestic,  
it is impossible to tell whether the writer meant,

The Auditorium is nearer the Lyric than the Majestic,  
is; *or*

The Auditorium is nearer to the Lyric than to the  
Majestic.

The same mistake is illustrated in such a sentence as,

I like Richard better than William.

Does this mean,

I like Richard better than I like William; *or*

I like Richard better than William likes him?

The first versions of these two examples were not good sentences because their form did not correspond to the meaning that they were intended to convey; they did not express accurately the thought that was in the writer's mind.

See that you put in enough words to make your meaning unmistakably clear to the reader.

### EXERCISE

Make these sentences clearer by supplying words that have been wrongly omitted.

1. This process can be better done by hand than machinery.
2. Shakespeare changed her age from nine years to a grown woman.
3. The men made the trip in the H-16, equipped with two 400 horse power motors.
4. We have no authority to waive the damages as the tax was not paid prior to February 1, and therefore delinquent.
5. The superintendent of city schools and United States Commissioner of Education visited our school today.
6. The growing boy needs some wholesome place to which he can turn for amusement and fellowship and feel at home.
7. The reason Henry did not take the title, he had found out the secret of his birth and did not think he was entitled to it.
8. The men were in the house and he outside and therefore they could not possibly have seen him.
9. The Praetorians will meet tonight at 7:30 for the installation of officers and refreshments.
10. This is the second party that Mrs. Younger has given this week, the first being the younger set of players.
11. Everywhere I went I found the same group of disloyalists who did all they could to impede America's progress in the war, who rejoiced when the Lusitania was sunk, are supporting my opponent.
12. The news of Mrs. Callahan's recovery is very gratifying to her friends; having been ill since April and having spent so much of the time away from home, there has necessarily been great anxiety.

**Connectives.**—Sometimes a writer fails to express his ideas accurately because of his careless use of connectives. He either fails to use connectives enough to show the relation between his clauses, or else fails to use a connective that expresses his exact meaning. He is somewhat like a carpenter who does not use enough nails, or who uses a nail where he should have used a screw. Note, for instance, how the insertion of *yet* in the following sentence brings out the real meaning of it:

There was every reason why he should have succeeded and [yet] he failed.

The most frequent mistake is the use of *and* in the place of some other connective that would express the meaning more accurately. *And* merely joins two clauses together and gives no indication of their relation to each other. Notice how changing the *and* to *for* in the following sentence "clears up" its meaning:

Our opportunities for physical culture are very limited, and [for] we have neither athletic field, gymnasium, nor physical director.

### EXERCISE

Improve the following sentences by a more accurate use of connectives.

1. I broke my glasses and could not read the fine print.
2. At the end of the third inning it began to rain and we could not finish the game.
3. I try and try to solve these algebraic problems and I never succeed in doing so.
4. Lancelot's face was both scarred and gaunt and his courtesy made amends for his gauntness.
5. Margaret hurried after the stranger as fast as she could and never succeeded in overtaking him.

6. We knew nothing at all about the famine in China and could make no contribution to its relief.

7. Our senator pretended for a time to favor the new tariff bill in order to gain the manufacturing vote. At last he threw off the mask and fought the bill openly.

8. Among the mechanics and garment workers the rage for spending continues unabated, and among the salaried workers there is more attention paid to economy than ever before.

9. Only a few advertising spaces are available, and merchants who wish to place their business before the leading families of the city should communicate with the advertising manager promptly.

### III. FORCE

There is a very definite and close relation between the qualities of Clearness and Force. Clearness is nearly always a requisite of Force or at least a distinct aid to it, for when we improve the Clearness of a sentence we at the same time improve its Force. The two qualities should not, therefore, be regarded as separate but as closely inter-related. For convenience of treatment we have separated them and have grouped under each of them certain methods by which they may be attained, but it must be clearly understood that many of these methods are interchangeable. For instance, parallelism is an effective aid to Clearness, but in making the sentence clearer, it at the same time makes it more forceful. If the meaning of the writer is clear, it by that very fact acquires a certain force. Clearness is therefore more important and more necessary than Force and has for that reason preceded it in our discussion.

The various ways by which we can secure Force in our sentences may be grouped under the heads of *Compactness* and *Emphasis*.

**Compactness.**—A sentence, like a runner in a race, should not have to carry any extra weight. If an idea can be expressed as completely, clearly, and forcefully in one word as in two or more, it is better to use the shorter form; the longer form merely spreads the sentence over more words and thus dilutes its meaning. This does not mean that we must cut our sentences to bare outlines, but it does mean that we must not overload them. The more we can shorten our sentences by omitting useless words, by condensing a phrase into a word, or a clause into a phrase—without, however, interfering in the least with the completeness or clearness of the thought—the more force will the sentence have. Note, for instance, the greater speed and force of the second sentences as compared with the first in the following examples:

Gordon went and got the captain of the ship and brought him where the sick man was.

Gordon brought the captain of the ship to the sick man.

The officer who commanded my regiment was an Englishman who was an actor.

My commanding officer was an English actor.

The second sentences express the same thought as the first, but they do it more quickly and directly and hence more forcefully.

If we examine the means by which this change in the force of the sentence was brought about, we see that, in the first sentence, the ideas of *went* and *got* may be included in the word *brought* and that the idea of *where the sick man was* may be expressed by the phrase *to the sick man*. Compactness has been secured by means of the omission of useless words. In the second sentence, the clause *who commanded my regiment* has been condensed to the adjective



*commanding*; the clause *who was an actor* has been condensed to the noun *actor*; and the noun *Englishman* has been reduced to the adjective *English*. Compactness has thus been secured by reducing the clauses to single words.

### EXERCISES

I. Explain the means by which compactness has been secured in the following examples.

1. When he first met her, he was too poor to marry her then.

When he first met her, he was too poor to marry her.

2. The police searched with diligence for him throughout the entire night.

The police searched diligently for him throughout the night.

3. As you read *Quo Vadis* try to imagine yourself in Rome and that the time is that of the reign of Nero.

As you read *Quo Vadis* try to imagine yourself in Rome during the reign of Nero.

4. My companion on the journey was an East Indian with a very dark complexion, who had remarkably keen, sharp eyes and was very wealthy.

My travelling companion was a wealthy East Indian with a very dark complexion and remarkably keen, sharp eyes.

5. Edgar Allan Poe will live forever in the memories of the lovers of fiction as a man possessing a unique personality such as one seldom encounters.

Poe will always be remembered by the lovers of fiction for his unique personality.

6. In the case of the sentence previously quoted on page eighteen the fault is that the subject of the sentence is modified by too many phrases that serve the purpose of adjectives.

The subject of the sentence on page eighteen is modified by too many adjective phrases.

7. He was an employer who was kindly disposed toward his

employees and whose purse was ever open to relieve their wants.

He was a kind-hearted and generous employer.

II. Improve the force of the following sentences by making them more compact. In each instance explain the method used. Be careful to express in the new sentence all the thought of the original sentence.

1. It is said that Mr. Allan never adopted the boy in a legal way.

2. The county court held a session yesterday which was very dull.

3. The words that are italicised in these sentences are the important ones.

4. Stevenson was very frail in body and did not have much bodily strength.

5. After the game was over, the players were given a reception by the Chamber of Commerce.

6. His rapid promotion was due in large measure to the way in which he placed his investments.

7. He liked to be out-of-doors and to travel round and see different parts of the country.

8. The Century theater was almost entirely filled at the high school commencement last night.

9. The passages which are marked in the books which you have there in your hand are the ones that are to be committed to memory.

10. He was not satisfied with the profession of law, so he let himself go back to the occupation of writing as he had always wanted to do.

11. The associations that were represented at the conference constitute eighty per cent of the manufacturers who make shoes in the United States.

12. I have mentioned but a few of the many reasons why of necessity many women are forced to become what it pleases you to call "old maids."

13. Last Friday evening the people of Jackson who love music and musical entertainments were given a treat in the form of the regular home presentation of the Glee Club's annual home concert.

14. Tomorrow evening's program will be held in the auditorium of the Wyatt School at eight o'clock and will consist of piano and violin numbers as well as vocal solos and will be unusually attractive.

15. Sunday was a happy time for Mr. Robert Doran, one of Lexington's most popular citizens and a member of the fire department of the city, for he celebrated his sixty-seventh birthday on that day and spent the time enjoying the pleasant surprises which his friends had planned for him in honor of the glad and happy occasion.

III. Find in your reading four sentences in which one or more subordinate clauses may be changed into words or phrases, or sentences in which some of the phrases may be condensed into words. Bring them to class, make the changes in them, and then explain orally to the class which of the two forms, the changed or the unchanged, you prefer.

**Emphasis.**—Not only should words be placed as near as possible to the words they modify, but they should also be so placed as to receive the right amount of emphasis. There are certain words in every sentence that are stronger than the other words; there are also certain positions in every sentence that are stronger than the other positions, certain strategic points, we might call them. Put the words that stand for most, therefore, in the most advantageous positions—the best soldiers at the strategic points of your line of battle.

**The End of the Sentence.**—Now the most important place in a paragraph, a theme, a speech, or a sentence is the

end. It is there that the interest culminates. The voice tends to stress the close of the sentence more than any other part of it, and therefore whatever is put there receives the greatest emphasis. This being so, it naturally follows that sentences should end with those words which we wish to emphasize, with the strong or strategic words.

Notice how hard it is to read the following sentences expressively and how they seem to "fall flat" at the end:

The man was sea-sick and wanted to be let alone only.

The United States has expressed her views, but Germany is not yet satisfied, it seems.

Hamlet told his mother of his disgust for her and accused her of killing a king and marrying his brother, in his fiery interview with her.

Then notice how much more easily they are read and how the sense of flatness at the end is no longer felt because of a simple change in the position of certain words:

The man was sea-sick and wanted only to be let alone.

The United States has expressed her views, but Germany, it seems, is not yet satisfied.

In his fiery interview with her, Hamlet told his mother of his disgust for her and accused her of killing a king and marrying his brother.

In these sentences the strategic words are *alone*, *satisfied*, and *killing a king and marrying his brother*; these are the words that the writer himself stressed and that he wished the reader to stress. In order, therefore, for the sentences to express the thoughts of their writers, these words must be so placed as to receive from the reader the emphasis which the writer gave them in his own mind and which he intended the reader to give them—that is to say, they must be placed where the reader will instinctively put the great-

est emphasis upon them. That place is the end of the sentence.

As is illustrated by the last of the foregoing examples, this principle applies not only to single words but also to phrases and clauses. A sentence should not end with a weak phrase or clause. The phrase or clause most frequently used in this connection is that beginning with a present participle.

The conference will last several days, *it is expected*.

I attended but few games, *caring little whether the team won or lost*.

Poe had great opportunities during his early life but lacked a strong will, *leading the life of a drunkard*.

Such phrases and clauses as those italicised in the above sentences are objectionable when put at the end of a sentence not only because they are relatively weak in themselves but also because they are loosely connected with the rest of the sentence. They have the appearance of being almost ready to drop off, or as if the sentence had been ended with a mere tag of thought. Take them from the end and the increased force of the sentences is plainly felt.

The conference is expected to last several days.

Caring little whether the team won or lost, I attended but few games.

Poe had great opportunities in his early life but lacked a strong will, and hence led the life of a drunkard.

**Climax.**—A series of words, phrases, or clauses should be arranged in the order of their increasing importance. This order is known as that of Climax. Its use gives to the sentence both Clearness and Force, for it enables the reader to see at once the relation of the various parts of the sentence to each other and to feel the steady progress of the thought to its highest point.

He was famous for his cheerful disposition, his universal generosity, and his unswerving loyalty to principle.

The purpose which the Y. M. C. A. has steadily kept in view is to make its members stronger in body, in mind, and in spirit.

**The Beginning of the Sentence.**—Next to the end of the sentence in importance is the beginning. When, therefore, the sentence contains several strategic words, one of them should be placed at this point. For this same reason it is usually better to put words of minor importance such as *however*, *therefore*, *nevertheless*, etc., in the middle of the sentence; but if we should wish to stress them, let them be placed at the beginning. The difference in emphasis can be seen from the following examples:

You are not required to take the class in physical culture; there are, *however*, many advantages to be derived from it.

You are not required to take the class in physical culture; *however*, there are many advantages to be derived from it.

Darkness soon enveloped us and the road became increasingly worse; we *nevertheless* decided to continue our journey with all possible speed.

Darkness soon enveloped us and the road became increasingly worse; *nevertheless*, we decided to continue our journey with all possible speed.

From what has been said, it likewise follows that it is well, as a general rule, to avoid such weak openings as *There are*, *It is*, etc. *And* should be used as the initial word in a sentence only when there is a distinct sense of joining that sentence to the one that precedes; occasions for its proper use do not arise very often.

A sentence nearly always has more than one word that

should be emphasized, and the smoothness of our style is due in large measure to our success in placing these words so that the emphasis of the reader will naturally fall upon them. In the interior of the sentence, the emphatic places are the ends of clauses, the places where the reader pauses either to take a new breath or to indicate that one phase of thought is ended and another is to begin. These are the places of secondary emphasis and here should be placed the words of secondary importance.

If on earth we got everything we wanted, there would be nothing to look forward to in heaven.

In this sentence the two important words are *earth* and *heaven*; the latter is already in an emphatic position at the end of its clause. Note the gain in Force caused by putting *earth* at the end of its clause:

If we got everything we wanted on earth, there would be nothing to look forward to in heaven.

### EXERCISE

Improve the Force of these sentences by placing the important words in important places. Rewrite them entirely whenever it seems advisable to do so. Indicate any use that you may make of the order of Climax. In every instance explain why you changed the position of the words.

1. We have a good team, fast and clean-playing.
2. If we succeed, we must have a goal to work to.
3. A man is judged by his ideals to some extent.
4. The Herrera forces surrounded Fort San Jose, compelling its surrender.
5. All these reasons prove that Hamlet was not insane normally.
6. There was another point that was very doubtful in his testimony.

7. At Hot Springs he met Miller Newsome whom he became very friendly with.

8. He is a bashful boy who has the habit of wiggling his feet always.

9. I was proud of my success because in achieving it I had to rely on myself only.

10. His fever was high, but he did not seem to be dangerously ill, however.

11. The boy scouts were almost exhausted, having marched over ten miles since sunrise.

12. In this way Browning is able to bring out points that otherwise he would not be able to.

13. Nine directors were unable to attend the meeting today for some reason or other.

14. The speeches of our opponents were very logical, well delivered, and witty.

15. Secretary Daniels renewed his relations with Rear Admirals Fiske and Fullam, formerly his aides.

16. The opera house was entirely filled with an appreciative audience when the first act began at eight thirty.

17. I travelled yesterday with an extremely pleasant old gentleman in the Pullman for a number of miles.

18. A special program was rendered, the unveiling of the Bishop's portrait being a part of it.

19. Since our profits have increased, we can afford the new coverings that we were unable to buy formerly.

20. However, I get what exercise I can and live the life of an athlete in the city as far as conditions permit.

21. No one in the navy in 1915 dreamed that as many as five hundred thousand men would be needed, he declared.

22. No state, county, or nation can afford to go contrary to the clearly expressed will of the majority of its inhabitants.

23. Had Poe written any humorous selections he would not have left behind him the reputation that he has.

24. We found no guides at the edge of the glacier, but,



after some consultation among ourselves, decided to cross it without them, nevertheless.

25. The prince was a likable fellow, friendly, hospitable, and unselfish in the extreme, but he had few friends, if any.

26. The people heard him gladly; from the big cities, the cross roads, the little towns, even from whole counties, they flocked to listen to him.

27. Tom had been thinking of Mary and he had seen no sign that she thought of him in the way he wanted her to, at least.

28. Grant, without ostentation, and with as little humiliation as possible, accepted the surrender, like the true soldier that he was.

29. Spring seeding of alfalfa is most likely to be successful if done in April, according to members of the soils and crops department of the state college of agriculture.

30. In answer to questions, Mr. Hopkinson has said that his intention was to live the life of a simple working man and to help others in this way.

31. Four thousand men are unemployed in Utah, according to reliable estimates, but the prospects are that normal conditions, if not prosperous times, will soon prevail, labor leaders assert.

32. It was not until the United States entered the war that it became evident that preparations must be made on a much larger scale than we had contemplated, said the President.

33. Senator Carter Glass of Virginia was endorsed for president and the eight delegates at large to San Francisco instructed for him by the Virginia State Democratic Convention before adjournment here last night.

34. It has been announced that Senator Beckham, Chancellor Hamilton of Louisville, and Hon. W. T. Beckham of Shelbyville have formed a law partnership and will open offices here, moving their families to Louisville.

## LOOSE AND PERIODIC SENTENCES

**The Loose Sentence.**—Sentence emphasis is also illustrated by the difference between loose and periodic sentences. A sentence which is grammatically complete at one or more points before the end is called a loose sentence. If, in reading it, we can stop before we reach the end and yet make sense, the sentence is loose. Thus, the sentence,

The vessel was hurried on by the increasing wind, until she came to where the river makes a sudden bend, the only one in the whole course of its majestic career,

could end with either *wind* or *bend* and still make complete sense. In a loose sentence the phrases and clauses that modify the main clause are for the most part placed after it. The name *loose* does not imply any fault in the construction of the sentence but merely means that it runs along freely and easily—in a natural, informal sort of way. It is the normal sentence order; in conversation we use loose sentences almost altogether.

**The Periodic Sentence.**—A periodic sentence is one in which the thought is not grammatically complete until the end of the sentence. Thus, in the following examples there is no point at which the reader can stop until he comes to the very end:

With an irresistible sense that something was wrong, with a flashing, self-reproachful fear that fatal mischief had come of my leaving the man there alone with no one to care for him, I ventured to open the door.

People who had heard of his roving fancies and who knew how strongly he desired to travel, supposed that, upon his father's death, he would hasten to sell the property.

In the first of these examples all the subordinate clauses are placed before the main clause and hence the sentence cannot end until the end of the main clause is reached. In the second sentence, the main clause is *People . . . supposed . . . he would hasten to sell the property*; the modifying phrases and clauses are inserted between the subject and the predicate and between the predicate and its object.

The reader perceives at once that the periodic sentence is more artificial and more formal than the loose; he feels that it is constructed or put together for a purpose, and since he has to hold in his mind all the details of the sentence until he comes to the end, it makes more of a demand upon his attention. But on account of this very demand, the periodic sentence is more emphatic than the loose, as can easily be seen by comparing the emphasis of the following two sentences:

A man is soon forgotten when he is dead, even if he was as brave as Hercules and as wise as Solomon.

When a man is dead, were he as brave as Hercules and as wise as Solomon, he is soon forgotten.

Just as too much emphasis defeats its own end and becomes tiresome, so too many periodic sentences make a style stilted and monotonous. The majority of our sentences should be loose, but we should also be so familiar with the periodic form as to be able to use it at will, or—better still—to use it instinctively whenever the thought of the sentence is such as to need the effect that it gives. As in the case of the balanced sentence, it is well for the student to practice turning loose sentences into periodic in order to make himself entirely familiar with the latter form. Even if at first he tends to overdo the matter and uses too many

periodic sentences, no great harm will be done, for it is an error in the right direction—that of care in the construction of sentences—which will in due time correct itself.

**The Loose-Periodic Sentence.**—Now, just as we have complex and compound sentences and then the combination of the two into the complex-compound sentence, so here we frequently have sentences that are both loose and periodic. Thus in the following:

It is not ten years since my father fell, with many other knights around him, in a very fierce encounter, and I do not think that any of them, nor as much as the name of the fight, is now remembered,

the first half is notably loose, since the sentence might close with either *fell*, *him*, or *encounter*; and the second half is thoroughly periodic inasmuch as the sense is not complete until we reach the word *remembered*. The prevailing effect is loose since it consists of two independent sentences joined by *and*, but the fact that the second half is in itself periodic counteracts the tendency toward too much looseness and gives a pleasing variety to the style.

This is the best way in which to use the device of the periodic sentence—not as a separate sentence, periodic throughout, but as one that, though mainly loose, is also partially periodic. You will not often need to use a sentence that is absolutely periodic, but you will constantly need to vary or to tone up, by means of the periodic structure, sentences that would otherwise be excessively flat and loose. Notice, for instance, in the following, how much better the second version is than the first:

Blanche advanced toward Denis with her hands extended, as soon as they were alone.

No sooner were they alone than Blanche advanced toward Denis with her hands extended.

The first sentence is absolutely loose; it might end with *Denis*, *extended*, or *alone*. It could be made absolutely periodic, thus:

As soon as they were alone, Blanche, with hands extended, advanced toward Denis.

Stevenson, however, in the second form, has wisely preferred to make it part loose and part periodic—it is loose because it can end with *Denis* and yet make complete sense; it is periodic because it cannot end before *Denis*. He has done this by placing a dependent clause at the beginning of the sentence and a dependent phrase at the end of it.

Whether a given sentence should be expressed in the loose or the periodic form will depend largely upon its context, upon the word or words which the writer wishes to stress, upon whether the writer wishes to emphasize this thought or that; but he should by all means become familiar with both forms so that he can use them at will. After a while, the deliberate use of them will merge into an instinctively correct use of them.

**Short Sentences.**—Just as short words are usually more emphatic than long words, so short sentences are usually more emphatic than long sentences. They strike a sharper blow.

Whether anything can be done on a big scale to help us out of the poor tangle in which we are involved, I do not know. *I fear not.*—A. C. BENSON, *From a College Window*.

Near the centre of the garden there was an open spot where the pathways crossed; and it was here, emerging from the shrubbery, that they came in sight of each other. *Neither spoke.*—JAMES LANE ALLEN, *The Mettle of the Pasture*.

## EXERCISES

I. Make the following loose sentences either wholly or partly periodic. Make each sentence periodic in as many different ways as you can and then select the form that seems to you the best. Compare it with the loose sentence, showing how the change has affected its meaning. The purpose of this exercise is not merely to familiarize the student with the difference between loose and periodic sentences, but also to give him a bit of practice in expressing the same thought in various ways.

1. The house was quite dark, like its neighbors.
2. Here we sauntered together for some time.
3. I fled aghast from that chamber and from that mansion.
4. His terror of the sea was still undiminished, although conquered for the moment.
5. I was surprised to find him so reasonable, when we came to talk over the matter.
6. The viscount paced up and down the length of his room, when he reached his own apartments.
7. But little do men perceive what solitude is and how far it extendeth.—BACON.
8. I wish the good old times would come again, when we were not quite so rich.—LAMB.
9. I have been trying all my life to like Scotchmen and am obliged to desist from the experiment in despair.—LAMB.
10. The English get together over their fires as the Italians do in their summer shade.—LEIGH HUNT.
11. He went to the door on the right and opened it without the slightest hesitation.—STOCKTON.
12. He issued from the hut, followed by little Joe, who kept fast hold of his father's hand.—HAWTHORNE.
13. He remembered his mother telling him the story and pointing out the spot, while he was yet a child.—STEVENSON.
14. At this moment Washington himself arrived at the scene

of action, having galloped from the by-road in advance of his troops.—IRVING.

15. The guests had arrived before the rain began to fall and they were all now assembled in the chief or living room of the dwelling.—HARDY.

16. The Sire de Maletroit made a signal to the chaplain, who crossed the room with long, silent strides and raised the arras over the third of three doors.—STEVENSON.

17. This hall is light and lofty, exquisitely graceful in its architecture, paved with white marble, and bears the suggestive name of the Hall of the Two Sisters.—IRVING.

18. Betty deals chiefly in fairies and sprites; and sometimes in a winter night, will terrify the maids with her accounts, until they are afraid to go to bed.—STEELE.

19. The good writer makes his reader better pleased with himself, and the agreeable man makes his friends enjoy themselves, rather than him, while he is in their company.—ADDISON.

20. The [asphalt] lake is soft underfoot, like a sidewalk in midsummer, the heels sinking out of sight in a minute or two, and has a faint smell of sulphur.—HARRY A. FRANCK.

21. His wife's portrait is in his chamber, looking upon his bed. She is a little girl, stepping forward with a smile and a pointed toe, as if going to dance. He lost her when she was sixty.—LEIGH HUNT.

22. In a few places it is not solid enough to sustain a man's weight, though children and the barefoot workmen scamper across it anywhere at the sight of a white visitor for the inevitable British West-Indian purpose of demanding "a penny, please, sir."—HARRY A. FRANCK.

23. One of the pleasantest things in the world is going on a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. . . . The soul of a journey is liberty, perfect liberty, to think, feel, do, just as one pleases.—HAZLITT.

24. The Old Gentleman is an early riser, because he intends to live at least twenty years longer. He continues to take tea

for breakfast, in spite of what is said against its nervous effects; having been satisfied on that point some years ago by Dr. Johnson's criticism on Hanway. . . . His china cups and saucers have been broken since his wife's death, all but one, which is religiously kept for his use.—LEIGH HUNT.

II. Find an example of the loose, the periodic, and the loose-periodic sentence in each of the selections from Webster, Washington, and Macaulay. Find an example of each type among the stories by Poe.

### GENERAL EXERCISE

Improve the following sentences in every way that you can. State clearly the reason for every change that you make in them. If necessary, do not hesitate to rewrite a sentence or to break it up into two or more sentences. All the sentences have been taken from newspapers or other periodicals.

1. Miss Perry is in the sanatorium following an operation.
2. We saw it was to be a long, gruelling contest as time passed.
3. One scene I want to describe is where Stevenson found a man out on deck very sick.
4. This inconvenience to the travelling public should be removed, if possible, in some way.
5. One day, talking with a stranger, he recommended Major's Wonderful Remedy, which helped me at once.
6. His career was pathetic, although a man of refinement, education, and possessing a taste for the beautiful.
7. The parlor was fragrant with baskets of pink roses, here assembling the relatives and close friends of the family.
8. Most of the injuries received in street railway accidents are due to the carelessness of the persons injured, in part, at least.
9. Though the little office near the wharf belonging to Mr.



Burdick burned last night about ten o'clock, whether accidentally or otherwise we do not know.

10. The low gray roofs drooped over the narrow sidewalks trying to slip down the collar of every unfortunate passer-by a cold, shivery drop of water.

11. The car has a sixty horse power motor, intermediate transmission, one hundred and twenty-six inch wheelbase, providing ample room for seven passengers.

12. It was not too dark for me to see that the last hamlet we passed through had the usual tiny church with its blunt white tower and gray and brown farmhouses and red barns.

13. Often this State regulation is violated through some careless housewife, who admits a friend or permits children to visit the ill patient, leaving as carriers of the disease, if not infected themselves.

14. Frame his picture and keep it from becoming ruined, besides making it look so much better, as we have a beautiful line of ready-made ones in gold, mahogany, and walnut, or can make any kind you wish.

15. Benjamin Franklin made a very humble first entrance into Philadelphia; he was dirty from his long journey, in working clothes, his pockets were stuffed with shirts and stockings, and with a loaf of bread under his arm.

16. I hurt my back is the reason I came to you at first but the chiropractic adjustments took that away, but also my stomach and liver trouble and the pain in my right shoulder, knee, and arm have all left me, and I feel as good as new.

17. I have been awakened in the middle of the night by negroes to whom I owed a quarter and many times I have been awakened an hour before sunrise by creditors to whom I owed a dime and I have purposely put off men to whom I owed a dollar, to see how many times they would come for it.

18. A delicious salad course was served, after which little Miss Nell Roberts, the charming daughter of Mr. and Mrs. Waddell Roberts, entered dressed as a bride, and carrying a large bouquet of roses which she presented to the bride elect,

who, upon separating them, found that each rose concealed some dainty gift.

19. The prize winners among the 1,100 contestants in the Black Beauty drawing contest conducted two weeks ago by the Academy of Music, which were selected by Superintendent A. G. Hall and a committee of teachers, and a number of contestants who were given honorable mention by the judges have been announced.

20. I bought this truck last year. I have used this truck for twelve months without any expense except gas and oil. I am very glad to recommend this truck to any one interested in hauling lumber. I invite any one that is interested to come to my home and see the truck at work. My home is nine miles west of Franklinton. In use every day.

21. In writing the history of Ovion county it is found necessary that all persons who know anything about its early settlement and any that have any old relics that were used in the early days of this county, please let us know about these things and tell us the names of any one who is able to furnish us any information as to any events that have taken place in the county in the early days, also tell us about any of the churches and pastors, giving all information possible as to any item that would be of especial interest to the public.

22. The reader approaches any volume dealing with the adventures of our army of occupation along the Rhine with caution, for he is inclined to feel that he has had just enough enlightenment on the subject of occupying armies and how they disport themselves among the enemy, this enemy being the people who erected a wooden monument to Hindenburg because he drove a band of Cossacks out of East Prussia and then offered the thing for sale as firewood, the Kaiser having fled to Holland and the redoubtable Field Marshall having retired to his estates on the outskirts of Hanover.

## CHAPTER IV

### MACAULAY'S "SAMUEL JOHNSON"

#### LIFE SKETCH OF MACAULAY

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, England, October 25, 1800. The intellectual achievements of his early childhood gave promise of the unusually successful career that was to follow. By the age of three he had learned to read and was soon engrossed in literary masterpieces of such maturity of thought that they would scarcely have engaged the attention of a youth thrice his age. He read not merely to enjoy but to understand and appropriate to himself; though a prodigy, he was not a bookworm.

After completing his preparatory training in a private academy, he entered Trinity College, Cambridge, in 1818. He did well in the studies in line with his interests, but got quite as much enjoyment as profit from association with his college mates. As student and fellow he remained at Cambridge for seven years. While there he published in 1825 the *Essay on Milton* which at once established his reputation as an essayist.

The next year he began the practice of law but continued also his literary activities, publishing, in the course of the next few years, a number of essays in the *Edinburgh Review*. In 1830 he entered Parliament and shortly afterward distinguished himself in his advocacy of the Reform Bill. In 1833 he went to India as secretary of the Board of Control, and, returning to England in 1838, he was again elected to Parliament. A year later he became Secretary

of War in the ministry of Lord Melbourne. He was elevated to the peerage as Lord Macaulay of Rothley in 1857.

Macaulay was actively engaged in affairs of state for twenty-seven years but during this period, the better part of his life, he did not remit his literary activities. From time to time he published his critical and historical essays, among the most important of which may be mentioned, *Hallam's History*, *John Hampden*, *Horace Walpole*, *William Pitt*, *The Earl of Chatham*, *Clive*, *Warren Hastings*, *Addison*, and *Samuel Johnson*.

*Samuel Johnson* was contributed to the *Encyclopædia Britannica* in December, 1856. Like most of Macaulay's historical essays it takes the form of a pleasing account of the life and works of the chief character. It is more than a narrative; it is an estimate of the place of Samuel Johnson in the life of his time and in succeeding ages. The theme was a favorite one with Macaulay; twenty-five years earlier he had written a review of Croker's Edition of Boswell's *Life of Johnson*. *Samuel Johnson* is written in Macaulay's best style. The author handles the subject with an air of mastery that readily wins the reader's confidence. The form in which Macaulay here expresses himself, his sentence and paragraph structure, is not of less interest to the student of literature than is the story which he tells.

Not alone as an essayist has Macaulay attained renown. When his *History of England from the Accession of James II* appeared, it is said to have been more eagerly read than the latest novel. As a poet, through his *Lays of Ancient Rome*, his name has become a household word.

No man better typifies the spirit of his time than does Macaulay. He lived what Herbert Spencer has termed the "complete life,"—that of an all-round man. Taking an active part in shaping the trend of public affairs in his day,

he still found time to devote to literature. As an essayist, as a historian, as a poet, as an orator, as a statesman, as a man of human interests, Macaulay furnishes the rare example of a man who has achieved distinguished success in many different fields.\*

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\* For further particulars of the life of this remarkable man read the biography by Trevelyan.

## **SAMUEL JOHNSON**

(December, 1856)

I. **SAMUEL JOHNSON**, one of the most eminent English writers of the eighteenth century, was the son of Michael Johnson, who was, at the beginning of that century, a magistrate of Lichfield, and a book-seller of great note in the midland counties. Michael's abilities and attainments seem to have been considerable. He was so well acquainted with the contents of the volumes which he exposed to sale, that the country rectors of Staffordshire and Worcestershire thought him an oracle on points of learning. Between him and the clergy, indeed, there was a strong religious and political sympathy. He was a zealous churchman, and, though he qualified himself for municipal office by taking the oaths to the sovereigns in possession, was to the last a Jacobite<sup>1</sup> at heart. At his house, a house which is still pointed out to every traveller who visits Lichfield, Samuel was born on the 18th of September, 1709. In the child the physical, intellectual, and moral peculiarities which afterward distinguished the man were plainly discernible; great muscular strength accompanied by much awkwardness and many infirmities; great quickness of parts, with a morbid propensity to sloth and procrastination; a kind and generous heart, with a gloomy and irritable temper. He had inherited from his ancestors a scrofulous taint, which it was beyond the power of medicine to remove. His parents were weak enough to believe that the royal touch<sup>2</sup> was a specific for this malady. In his third year he was taken up to London, inspected by the court surgeon, prayed over by the court chaplains, and stroked and presented with a piece of gold by Queen Anne. One of his earliest recollections was that of a stately lady in a diamond stomacher

and a long black hood. Her hand was applied in vain. The boy's features, which were originally noble and not irregular, were distorted by his malady. His cheeks were deeply scarred. He lost for a time the sight of one eye, and he saw but very imperfectly with the other. But the force of his mind overcame every impediment. Indolent as he was, he acquired knowledge with such ease and rapidity that at every school to which he was sent he was soon the best scholar. From sixteen to eighteen he resided at home, and was left to his own devices. He learned much at this time, though his studies were without guidance and without plan. He ransacked his father's shelves, dipped into a multitude of books, read what was interesting, and passed over what was dull. An ordinary lad would have acquired little or no useful knowledge in such a way: but much that was dull to ordinary lads was interesting to Samuel. He read little Greek; for his proficiency in that language was not such that he could take much pleasure in the masters of Attic<sup>3</sup> poetry and eloquence. But he had left school a good Latinist; and he soon acquired, in the large and miscellaneous library of which he now had the command, an extensive knowledge of Latin literature. That Augustan<sup>4</sup> delicacy of taste which is the boast of the great public<sup>5</sup> schools of England he never possessed. But he was early familiar with some classical writers who were quite unknown to the best scholars in the sixth form at Eton.<sup>6</sup> He was peculiarly attracted by the works of the great restorers of learning. Once, while searching for some apples, he found a huge folio volume of Petrarch's<sup>7</sup> works. The name excited his curiosity; and he eagerly devoured hundreds of pages. Indeed, the diction and versification of his own Latin compositions show that he had paid at least as much attention to modern copies from the antique as to the original models.

2. While he was thus irregularly educating himself, his family was sinking into hopeless poverty. Old Michael Johnson was much better qualified to pore upon books, and to talk about them, than to trade in them. His business declined; his debts

increased; it was with difficulty that the daily expenses of his household were defrayed. It was out of his power to support his son at either university:<sup>8</sup> but a wealthy neighbour offered assistance; and, in reliance on promises which proved to be of very little value, Samuel was entered at Pembroke College, Oxford.<sup>9</sup> When the young scholar presented himself to the rulers of that society, they were amazed not more by his ungainly figure and eccentric manners than by the quantity of extensive and curious information which he had picked up during many months of desultory but not unprofitable study. On the first day of his residence he surprised his teachers by quoting Macrobius,<sup>10</sup> and one of the most learned among them declared that he had never known a freshman of equal attainments.

3. At Oxford, Johnson resided during about three years. He was poor, even to raggedness; and his appearance excited a mirth and a pity which were equally intolerable to his haughty spirit. He was driven from the quadrangle of Christ Church<sup>11</sup> by the sneering looks which the members of that aristocratical society cast at the holes in his shoes. Some charitable person placed a new pair at his door; but he spurned them away in a fury. Distress made him, not servile, but reckless and ungovernable. No opulent gentleman commoner,<sup>12</sup> panting for one-and-twenty, could have treated the academical authorities with more gross disrespect. The needy scholar was generally to be seen under the gate of Pembroke, a gate now adorned with his effigy, haranguing a circle of lads, over whom, in spite of his tattered gown and dirty linen, his wit and audacity gave him an undisputed ascendancy. In every mutiny against the discipline of the college he was the ringleader. Much was pardoned, however, to a youth so highly distinguished by abilities and acquirements. He had early made himself known by turning Pope's<sup>13</sup> Messiah into Latin verse. The style and rhythm, indeed, were not exactly Virgilian; but the translation found many admirers, and was read with pleasure by Pope himself.

4. The time drew near at which Johnson would, in the ordi-



nary course of things, have become a Bachelor of Arts: but he was at the end of his resources. Those promises of support on which he had relied had not been kept. His family could do nothing for him. His debts to Oxford tradesmen were small indeed, yet larger than he could pay. In the autumn of 1731, he was under the necessity of quitting the university without a degree. In the following winter his father died. The old man left but a pittance; and of that pittance almost the whole was appropriated to the support of his widow. The property to which Samuel succeeded amounted to no more than twenty pounds.

5. His life, during the thirty years which followed was one hard struggle with poverty. The misery of that struggle needed no aggravation, but was aggravated by the sufferings of an unsound body and an unsound mind. Before the young man left the university, his hereditary malady had broken forth in a singularly cruel form. He had become an incurable hypochondriac. He said long after that he had been mad all his life, or at least not perfectly sane; and, in truth, eccentricities less strange than his have often been thought grounds sufficient for absolving felons, and for setting aside wills. His grimaces, his gestures, his mutterings, sometimes diverted and sometimes terrified people who did not know him. At a dinner-table he would, in a fit of absence, stoop down and twitch off a lady's shoe. He would amaze a drawing-room by suddenly ejaculating a clause of the Lord's Prayer. He would conceive an unintelligible aversion to a particular alley, and perform a great circuit rather than see the hateful place. He would set his heart on touching every post in the streets through which he walked. If by any chance he missed a post, he would go back a hundred yards and repair the omission. Under the influence of his disease, his senses became morbidly torpid, and his imagination morbidly active. At one time he would stand poring on the town clock without being able to tell the hour. At another, he would distinctly hear his mother, who was many miles off, calling him by his name. But this was not the worst. A deep melan-

choly took possession of him, and gave a dark tinge to all his views of human nature and of human destiny. Such wretchedness as he endured has driven many men to shoot themselves or drown themselves. But he was under no temptation to commit suicide. He was sick of life; but he was afraid of death; and he shuddered at every sight or sound which reminded him of the inevitable hour. In religion he found but little comfort during his long and frequent fits of dejection; for his religion partook of his own character. The light from heaven shone on him indeed, but not in a direct line, or with its own pure splendour. The rays had to struggle through a disturbing medium; they reached him refracted, dulled and discoloured by the thick gloom which had settled on his soul; and, though they might be sufficiently clear to guide him, were too dim to cheer him.

6. With such infirmities of body and of mind, this celebrated man was left, at two-and-twenty, to fight his way through the world. He remained during about five years in the midland counties. At Lichfield, his birth-place and his early home, he had inherited some friends and acquired others. He was kindly noticed by Henry Hervey, a gay officer of noble family, who happened to be quartered there. Gilbert Walmesley, registrar of the ecclesiastical court of the diocese, a man of distinguished parts, learning, and knowledge of the world, did himself honour by patronising the young adventurer, whose repulsive person, unpolished manners and squalid garb moved many of the petty aristocracy of the neighbourhood to laughter or to disgust. At Lichfield, however, Johnson could find no way of earning a livelihood. He became usher of a grammar<sup>14</sup> school in Leicestershire; he resided as a humble companion in the house of a country gentleman; but a life of dependence was insupportable to his haughty spirit. He repaired to Birmingham, and there earned a few guineas by literary drudgery. In that town he printed a translation, little noticed at the time, and long forgotten, of a Latin book about Abyssinia. He then put forth proposals for publishing by subscription the poems of Poli-

tian,<sup>15</sup> with notes containing a history of modern Latin verse: but subscriptions did not come in; and the volume never appeared.

7. While leading this vagrant and miserable life, Johnson fell in love. The object of his passion was Mrs. Elizabeth Porter, a widow who had children as old as himself. To ordinary spectators, the lady appeared to be a short, fat, coarse woman, painted half an inch thick, dressed in gaudy colours, and fond of exhibiting provincial airs and graces which were not exactly those of the Queensberrys and Lepels.<sup>16</sup> To Johnson, however, whose passions were strong, whose eyesight was too weak to distinguish ceruse from natural bloom, and who had seldom or never been in the same room with a woman of real fashion, his Titty, as he called her, was the most beautiful, graceful and accomplished of her sex. That his admiration was unfeigned cannot be doubted; for she was as poor as himself. She accepted, with a readiness which did her little honour, the addresses of a suitor who might have been her son. The marriage, however, in spite of occasional wranglings, proved happier than might have been expected. The lover continued to be under the illusions of the wedding-day till the lady died in her sixty-fourth year. On her monument he placed an inscription extolling the charms of her person and of her manners; and, when, long after her decease, he had occasion to mention her, he exclaimed, with a tenderness half ludicrous, half pathetic, "Pretty creature!"

8. His marriage made it necessary for him to exert himself more strenuously than he had hitherto done. He took a house in the neighbourhood of his native town, and advertised for pupils. But eighteen months passed away; and only three pupils came to his academy. Indeed, his appearance was so strange, and his temper so violent, that his schoolroom must have resembled an ogre's den. Nor was the tawdry painted grandmother whom he called his Titty well qualified to make provision for the comfort of young gentlemen. David Garrick,<sup>17</sup> who was one of the pupils, used, many years later, to

throw the best company of London into convulsions of laughter by mimicking the endearments of this extraordinary pair.

9. At length Johnson, in the twenty-eighth year of his age, determined to seek his fortune in the capital as a literary adventurer. He set out with a few guineas, three acts of the tragedy of Irene in manuscript, and two or three letters of introduction from his friend Walmsley.

10. Never, since literature became a calling in England, had it been a less gainful calling than at the time when Johnson took up his residence in London. In the preceding generation a writer of eminent merit was sure to be munificently rewarded by the government. The least that he could expect was a pension<sup>18</sup> or a sinecure place; and, if he showed any aptitude for politics, he might hope to be a member of parliament, a lord of the treasury, an ambassador, a secretary of state.<sup>19</sup> It would be easy, on the other hand, to name several writers of the nineteenth century of whom the least successful has received forty thousand pounds from the book-sellers.<sup>20</sup> But Johnson entered on his vocation in the most dreary part of the dreary interval which separated two ages of prosperity. Literature had ceased to flourish under the patronage of the great, and had not begun to flourish under the patronage of the public. One man of letters, indeed, Pope,<sup>21</sup> had acquired by his pen what was then considered as a handsome fortune, and lived on a footing of equality with nobles and ministers of State. But this was a solitary exception. Even an author whose reputation was established, and whose works were popular, such an author as Thomson,<sup>22</sup> whose Seasons were in every library, such an author as Fielding,<sup>23</sup> whose Pasquin had had a greater run than any drama since The Beggar's Opera,<sup>24</sup> was sometimes glad to obtain, by pawning his best coat, the means of dining on tripe at a cook shop underground, where he could wipe his hands, after his greasy meal, on the back of a Newfoundland dog. It is easy, therefore, to imagine what humiliations and privations must have awaited the novice who had still to earn a name. One of the publishers to whom Johnson applied for

employment measured with a scornful eye that athletic though uncouth frame, and exclaimed, "You had better get a porter's<sup>25</sup> knot, and carry trunks." Nor was the advice bad; for a porter was likely to be as plentifully fed, and as comfortably lodged, as a poet.

11. Some time appears to have elapsed before Johnson was able to form any literary connection from which he could expect more than bread for the day which was passing over him. He never forgot the generosity with which Hervey, who was now residing in London, relieved his wants during this time of trial. "Harry Hervey," said the old philosopher many years later, "was a vicious man; but he was very kind to me. If you call a dog Hervey I shall love him." At Hervey's table Johnson sometimes enjoyed feasts which were made more agreeable by contrast. But in general he dined, and thought that he dined well, on sixpennyworth of meat, and a penny-worth of bread, at an alehouse near Drury Lane.<sup>26</sup>

12. The effect of the privations and sufferings which he endured at this time was discernible to the last in his temper and his deportment. His manners had never been courtly. They now became almost savage. Being frequently under the necessity of wearing shabby coats and dirty shirts, he became a confirmed sloven. Being often very hungry when he sat down to his meals, he contracted a habit of eating with ravenous greediness. Even to the end of his life, and even at the tables of the great, the sight of food affected him as it affects wild beasts and birds of prey. His taste in cookery, formed in subterranean ordinaries<sup>27</sup> and alamode beef shops, was far from delicate. Whenever he was so fortunate as to have near him a hare that had been kept too long, or a meat pie made with rancid butter, he gorged himself with such violence that his veins swelled, and the moisture broke out on his forehead. The affronts which his poverty emboldened stupid and low-minded men to offer to him would have broken a mean spirit into sycophancy, but made him rude even to ferocity. Unhappily the insolence which, while it was defensive, was pardon-

able, and in some sense respectable, accompanied him into societies where he was treated with courtesy and kindness. He was repeatedly provoked into striking those who had taken liberties with him. All the sufferers, however, were wise enough to abstain from talking about their beatings, except Osborne, the most rapacious and brutal of booksellers, who proclaimed everywhere that he had been knocked down by the huge fellow whom he had hired to puff the Harleian Library.<sup>28</sup>

13. About a year after Johnson had begun to reside in London, he was fortunate enough to obtain regular employment from Cave,<sup>29</sup> an enterprising and intelligent bookseller, who was proprietor and editor of the "Gentleman's Magazine." That journal, just entering on the ninth year of its long existence, was the only periodical work in the kingdom which then had what would now be called a large circulation. It was, indeed, the chief source of parliamentary intelligence. It was not then safe, even during a recess, to publish an account of the proceedings of either House without some disguise. Cave, however, ventured to entertain his readers with what he called, "Reports of the Debates of the Senate of Lilliput."<sup>30</sup> France was Blefuscu: London was Mildendo: pounds were sprugs: the Duke of Newcastle was the Nardac Secretary of State: Lord Hardwicke was the Hurgo Hickrad: and William Pulteney was Wingul Pulnub. To write the speeches was, during several years, the business of Johnson. He was generally furnished with notes, meagre indeed, and inaccurate, of what had been said; but sometimes he had to find arguments and eloquence both for the ministry and for the opposition. He was himself a Tory, not from rational conviction—for his serious opinion was that one form of government was just as good or as bad as another—but from mere passion, such as inflamed the Capulets<sup>31</sup> against the Montagues, or the Blues<sup>32</sup> of the Roman circus against the Greens. In his infancy he had heard so much talk about the villanies of the Whigs, and the dangers of the Church, that he had become a furious partisan when he could scarcely speak. Before he was three he had insisted on being

taken to hear Sacheverell<sup>33</sup> preach at Lichfield Cathedral, and had listened to the sermon with as much respect, and probably with as much intelligence, as any Staffordshire squire in the congregation. The work which had been begun in the nursery had been completed by the university. Oxford, when Johnson resided there, was the most Jacobitical place in England; and Pembroke was one of the most Jacobitical colleges in Oxford. The prejudices which he brought up to London were scarcely less absurd than those of his own Tom Tempest.<sup>34</sup> Charles II and James II were two of the best kings that ever reigned. Laud,<sup>35</sup> a poor creature who never did, said, or wrote anything indicating more than the ordinary capacity of an old woman, was a prodigy of parts and learning over whose tomb Art and Genius still continued to weep. Hampden<sup>36</sup> deserved no more honourable name than that of "the zealot of rebellion." Even the ship money, condemned not less decidedly by Falkland and Clarendon than by the bitterest Roundheads,<sup>37</sup> Johnson would not pronounce to have been an unconstitutional impost. Under a government, the mildest that had ever been known in the world—under a government which allowed to the people an unprecedented liberty of speech and action—he fancied that he was a slave; he assailed the ministry with obloquy which refuted itself, and regretted the lost freedom and happiness of those golden days in which a writer who had taken but one-tenth part of the license allowed to him would have been pilloried, mangled with the shears, whipped at the cart's tail, and flung into a noisome dungeon to die. He hated dissenters and stock-jobbers, the excise and the army, septennial parliaments, and continental connections. He long had an aversion to the Scotch, an aversion of which he could not remember the commencement, but which, he owned, had probably originated in his abhorrence of the conduct of the nation during the Great Rebellion.<sup>38</sup> It is easy to guess in what manner debates on great party questions were likely to be reported by a man whose judgment was so much disordered by party spirit. A show of fairness was indeed necessary to the prosperity of the Maga-

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zine. But Johnson long afterward owned that, though he had saved appearances, he had taken care that the Whig dogs should not have the best of it; and, in fact, every passage which has lived, every passage which bears the marks of his higher faculties, is put into the mouth of some member of the opposition.

14. A few weeks after Johnson had entered on these obscure labours, he published a work which at once placed him high among the writers of his age. It is probable that what he had suffered during his first year in London had often reminded him of some parts of that noble poem in which Juvenal<sup>39</sup> had described the misery and degradation of a needy man of letters, lodged among the pigeons' nests in the tottering garrets which overhung the streets of Rome. Pope's admirable imitations of Horace's<sup>40</sup> Satires and Epistles had recently appeared, were in every hand, and were by many readers thought superior to the originals. What Pope had done for Horace, Johnson aspired to do for Juvenal. The enterprise was bold, and yet judicious. For between Johnson and Juvenal there was much in common, much more certainly than between Pope and Horace.

15. Johnson's London appeared without his name in May 1738. He received only ten guineas for this stately and vigorous poem: but the sale was rapid, and the success complete. A second edition was required within a week. Those small critics who are always desirous to lower established reputations ran about proclaiming that the anonymous satirist was superior to Pope in Pope's own peculiar department of literature. It ought to be remembered, to the honour of Pope, that he joined heartily in the applause with which the appearance of a rival genius was welcomed. He made inquiries about the author of London. Such a man, he said, could not long be concealed. The name was soon discovered; and Pope, with great kindness, exerted himself to obtain an academical degree and the mastership of a grammar school for the poor young poet. The attempt failed; and Johnson remained a bookseller's hack.

16. It does not appear that these two men, the most eminent



writer of the generation which was going out, and the most eminent writer of the generation which was coming in, ever saw each other. They lived in very different circles, one surrounded by dukes and earls, the other by starving pamphleteers and index-makers. Among Johnson's associates at this time may be mentioned Boyse, who, when his shirts were pledged, scrawled Latin verses sitting up in bed with his arms through two holes in his blanket; who composed very respectable sacred poetry when he was sober; and who was at last run over by a hackney coach when he was drunk: Hoole, sur-named the metaphysical tailor, who, instead of attending to his measures, used to trace geometrical diagrams on the board where he sate cross-legged: and the penitent impostor, George Psalmanazar, who, after poring all day, in a humble lodging, on the folios of Jewish rabbis and Christian fathers, indulged himself at night with literary and theological conversation at an alehouse in the city. But the most remarkable of the persons with whom at this time Johnson consorted was Richard Savage,<sup>41</sup> an earl's son, a shoemaker's apprentice, who had seen life in all its forms, who had feasted among blue ribbons<sup>42</sup> in Saint James's Square, and had lain with fifty pounds' weight of irons on his legs in the condemned ward of Newgate. This man had, after many vicissitudes of fortune, sunk at last into abject and hopeless poverty. His pen had failed him. His patrons had been taken away by death, or estranged by the riotous profusion with which he squandered their bounty, and the ungrateful insolence with which he rejected their advice. He now lived by begging. He dined on venison and champagne whenever he had been so fortunate as to borrow a guinea. If his questing had been unsuccessful, he appeased the rage of hunger with some scraps of broken meat, and lay down to rest under the Piazza of Covent Garden<sup>43</sup> in warm weather, and, in cold weather, as near as he could get to the furnace of a glass house. Yet, in his misery, he was still an agreeable companion. He had an inexhaustible store of anecdotes about that gay and brilliant world from which he was now an outcast. He

had observed the great men of both parties in hours of careless relaxation, had seen the leaders of opposition without the mask of patriotism, and had heard the prime minister roar with laughter and tell stories not over decent. During some months Savage lived in the closest familiarity with Johnson; and then the friends parted, not without tears. Johnson remained in London to drudge for Cave. Savage went to the West of England, lived there as he had lived everywhere, and, in 1743, died, penniless and heart-broken, in Bristol gaol.

17. Soon after his death, while the public curiosity was strongly excited about his extraordinary character, and his not less extraordinary adventures, a life of him appeared, widely different from the catchpenny lives of eminent men which were then a staple article of manufacture in Grub Street.<sup>44</sup> The style was indeed deficient in ease and variety; and the writer was evidently too partial to the Latin element of our language. But the little work, with all its faults, was a masterpiece. No finer specimen of literary biography existed in any language, living or dead; and a discerning critic might have confidently predicted that the author was destined to be the founder of a new school of English eloquence.

18. The *Life of Savage* was anonymous; but it was well known in literary circles that Johnson was the writer. During the three years which followed, he produced no important work; but he was not, and indeed could not be, idle. The fame of his abilities and learning continued to grow. Warburton pronounced him a man of parts and genius; and the praise of Warburton was then no light thing. Such was Johnson's reputation that, in 1747, several eminent booksellers combined to employ him in the arduous work of preparing a *Dictionary of the English Language*, in two folio volumes. The sum which they agreed to pay him was only fifteen hundred guineas; and out of this sum he had to pay several poor men of letters who assisted him in the humbler parts of his task.

19. The prospectus of the *Dictionary* he addressed to the Earl of Chesterfield.<sup>45</sup> Chesterfield had long been celebrated

for the politeness of his manners, the brilliancy of his wit, and the delicacy of his taste. He was acknowledged to be the finest speaker in the House of Lords. He had recently governed Ireland, at a momentous conjuncture, with eminent firmness, wisdom, and humanity; and he had since become Secretary of State. He received Johnson's homage with the most winning affability, and requited it with a few guineas, bestowed doubtless in a very graceful manner, but was by no means desirous to see all his carpets blackened with the London mud, and his soups and wines thrown to right and left over the gowns of fine ladies and the waistcoats of fine gentlemen, by an absent, awkward scholar, who gave strange starts and uttered strange growls, who dressed like a scarecrow, and ate like a cormorant. During some time Johnson continued to call on his patron, but, after being repeatedly told by the porter that his lordship was not at home, took the hint, and ceased to present himself at the inhospitable door.

20. Johnson had flattered himself that he should have completed his Dictionary<sup>46</sup> by the end of 1750; but it was not till 1755 that he at length gave his huge volumes to the world. During the seven years which he passed in the drudgery of penning definitions and marking quotations for transcription, he sought for relaxation in literary labour of a more agreeable kind. In 1749 he published the *Vanity of Human Wishes*, an excellent imitation of the Tenth Satire of Juvenal. It is in truth not easy to say whether the palm belongs to the ancient or to the modern poet. The couplets in which the fall of Wolsey<sup>47</sup> is described, though lofty and sonorous, are feeble when compared with the wonderful lines which bring before us all Rome in tumult on the day of the fall of Sejanus,<sup>48</sup> the laurels on the doorposts, the white bull stalking towards the Capitol, the statues rolling down from their pedestals, the flatterers of the disgraced minister running to see him dragged with a hook through the streets, and to have a kick at his carcase before it is hurled into the Tiber. It must be owned too that in the concluding passage the Christian moralist has not made the most of

his advantages, and has fallen decidedly short of the sublimity of his Pagan model. On the other hand, Juvenal's Hannibal must yield to Johnson's Charles; and Johnson's vigorous and pathetic enumeration of the miseries of a literary life must be allowed to be superior to Juvenal's lamentation over the fate of Demosthenes and Cicero.

21. For the copyright of the *Vanity of Human Wishes* Johnson received only fifteen guineas.

22. A few days after the publication of this poem, his tragedy, begun many years before, was brought on the stage. His pupil, David Garrick, had, in 1741, made his appearance on a humble stage in Goodman's Fields, had at once risen to the first place among actors, and was now, after several years of almost uninterrupted success, manager of Drury Lane Theatre.<sup>49</sup> The relation between him and his old preceptor was of a very singular kind. They repelled each other strongly, and yet attracted each other strongly. Nature had made them of very different clay; and circumstances had fully brought out the natural peculiarities of both. Sudden prosperity had turned Garrick's head. Continued adversity had soured Johnson's temper. Johnson saw, with more envy than became so great a man, the villa, the plate, the china, the Brussels carpet which the little mimic had got by repeating, with grimaces and gesticulations, what wiser men had written; and the exquisitely sensitive vanity of Garrick was galled by the thought that, while all the rest of the world was applauding him, he could obtain from one morose cynic, whose opinion it was impossible to despise, scarcely any compliment not acidulated with scorn. Yet the two Lichfield men had so many early recollections in common, and sympathised with each other on so many points on which they sympathised with nobody else in the vast population of the capital, that, though the master was often provoked by the monkey-like impertinence of the pupil, and the pupil by the bearish rudeness of the master, they remained friends till they were parted by death. Garrick now brought Irene<sup>50</sup> out, with alterations sufficient to displease the author, yet not sufficient

to make the piece pleasing to the audience. The public, however, listened with little emotion, but with much civility, to five acts of monotonous declamation. After nine representations the play was withdrawn. It is, indeed, altogether unsuited to the stage, and, even when perused in the closet, will be found hardly worthy of the author. He had not the slightest notion of what blank verse should be. A change in the last syllable of every other line would make the versification of the *Vanity of Human Wishes* closely resemble the versification of *Irene*. The poet, however, cleared, by his benefit nights, and by the sale of the copyright of his tragedy, about three hundred pounds, then a great sum in his estimation.

23. About a year after the representation of *Irene*, he began to publish a series of short essays on morals, manners, and literature. The species of composition had been brought into fashion by the success of the *Tatler*,<sup>51</sup> and by the still more brilliant success of the *Spectator*. A crowd of small writers had vainly attempted to rival Addison. The *Lay Monastery*, the *Censor*, the *Freethinker*, the *Plain Dealer*, the *Champion*, and other works of the same kind, had had their short day. None of them had obtained a permanent place in our literature; and they are now to be found only in the libraries of the curious. At length Johnson undertook the adventure in which so many aspirants had failed. In the thirty-sixth year after the appearance of the last number of the *Spectator* appeared the first number of the *Rambler*. From March, 1750, to March, 1752, this paper continued to come out every Tuesday and Saturday.

24. From the first the *Rambler* was enthusiastically admired by a few eminent men. Richardson,<sup>52</sup> when only five numbers had appeared, pronounced it equal, if not superior, to the *Spectator*. Young<sup>53</sup> and Hartley<sup>54</sup> expressed their approbation not less warmly. Bubb Dodington,<sup>55</sup> among whose many faults indifference to the claims of genius and learning cannot be reckoned, solicited the acquaintance of the writer. In consequence probably of the good offices of Dodington, who was then

the confidential adviser of Prince Frederic,<sup>56</sup> two of his Royal Highness's gentlemen carried a gracious message to the printing-office, and ordered seven copies for Leicester House. But these overtures seem to have been very coldly received. Johnson had had enough of the patronage of the great to last him all his life, and was not disposed to haunt any other door as he had haunted the door of Chesterfield.

25. By the public the Rambler was at first very coldly received. Though the price of a number was only twopence, the sale did not amount to five hundred. The profits were therefore very small. But as soon as the flying leaves were collected and reprinted they became popular. The author lived to see thirteen thousand copies spread over England alone. Separate editions were published for the Scotch and Irish markets. A large party pronounced the style perfect, so absolutely perfect that in some essays it would be impossible for the writer himself to alter a single word for the better. Another party, not less numerous, vehemently accused him of having corrupted the purity of the English tongue. The best critics admitted that his diction was too monotonous, too obviously artificial, and now and then turgid even to absurdity. But they did justice to the acuteness of his observations on morals and manners, to the constant precision and frequent brilliancy of his language, to the weighty and magnificent eloquence of many serious passages, and to the solemn yet pleasing humour of some of the lighter papers. On the question of precedence between Addison and Johnson, a question which, seventy years ago, was much disputed, posterity has pronounced a decision from which there is no appeal. Sir Roger, his chaplain and his butler, Will Wimble and Will Honeycomb, the Vision of Mirza, the Journal of the Retired Citizen, the Everlasting Club, the Dunmow Flitch, the Loves of Hilpah and Shalum, the Visit to the Exchange, and the Visit to the Abbey,<sup>57</sup> are known to everybody. But many men and women, even of highly cultivated minds, are unacquainted with Squire Bluster and Mrs. Busy, Quisquilius and Venustulus. the Allegory of Wit and

Learning, the Chronicle of the Revolutions of a Garret, and the sad fate of Aningait and Ajut.<sup>58</sup>

26. The last Rambler was written in a sad and gloomy hour. Mrs. Johnson had been given over by the physicians. Three days later she died. She left her husband almost broken-hearted. Many people had been surprised to see a man of his genius and learning stooping to every drudgery, and denying himself almost every comfort, for the purpose of supplying a silly, affected old woman with superfluities, which she accepted with but little gratitude. But all his affection had been concentrated on her. He had neither brother nor sister, neither son nor daughter. To him she was beautiful as the Gunnings,<sup>59</sup> and witty as Lady Mary.<sup>60</sup> Her opinion of his writings was more important to him than the voice of the pit of Drury Lane theatre or the judgment of the Monthly Review. The chief support which had sustained him through the most arduous labour of his life was the hope that she would enjoy the fame and the profit which he anticipated from his Dictionary. She was gone; and in that vast labyrinth of streets, peopled by eight hundred thousand human beings, he was alone. Yet it was necessary for him to set himself, as he expressed it, doggedly to work. After three more laborious years, the Dictionary was at length complete.

It had been generally supposed that this great work would be dedicated to the eloquent and accomplished nobleman to whom the prospectus had been addressed. He well knew the value of such a compliment; and therefore, when the day of publication drew near, he exerted himself to soothe, by a show of zealous and at the same time of delicate and judicious kindness, the pride which he had so cruelly wounded. Since the Ramblers had ceased to appear, the town had been entertained by a journal called *The World*, to which many men of high rank and fashion contributed. In two successive numbers of *The World* the Dictionary was, to use the modern phrase, puffed with wonderful skill. The writings of Johnson were warmly praised. It was proposed that he should be invested

with the authority of a Dictator, nay, of a Pope, over our language, and that his decisions about the meaning and the spelling of words should be received as final. His two folios, it was said, would of course be bought by everybody who could afford to buy them. It was soon known that these papers were written by Chesterfield. But the just resentment of Johnson was not to be so appeased. In a letter written with singular energy and dignity of thought and language, he repelled the tardy advances of his patron. The Dictionary came forth without a dedication. In the preface the author truly declared that he owed nothing to the great, and described the difficulties with which he had been left to struggle so forcibly and pathetically that the ablest and most malevolent of all the enemies of his fame, Horne Tooke,<sup>61</sup> never could read that passage without tears.

28. The public, on this occasion, did Johnson full justice, and something more than justice. The best lexicographer may well be content if his productions are received by the world with cold esteem. But Johnson's Dictionary was hailed with an enthusiasm such as no similar work has ever excited. It was indeed the first dictionary which could be read with pleasure. The definitions show so much acuteness of thought and command of language, and the passages quoted from poets, divines and philosophers are so skillfully selected, that a leisure hour may always be very agreeably spent in turning over the pages. The faults of the book resolve themselves, for the most part, into one great fault. Johnson was a wretched etymologist. He knew little or nothing of any Teutonic language except English, which indeed, as he wrote it, was scarcely a Teutonic language; and thus he was absolutely at the mercy of Junius and Skinner.<sup>62</sup>

29. The Dictionary, though it raised Johnson's fame, added nothing to his pecuniary means. The fifteen hundred guineas which the booksellers had agreed to pay him had been advanced and spent before the last sheets issued from the press. It is painful to relate that, twice in the course of the year which



followed the publication of this great work, he was arrested and carried to spunging-houses,<sup>63</sup> and that he was twice indebted for his liberty to his excellent friend Richardson. It was still necessary for the man who had been formally saluted by the highest authority as Dictator of the English language to supply his wants by constant toil. He abridged his Dictionary. He proposed to bring out an edition of Shakespeare by subscription; and many subscribers sent in their names and laid down their money; but he soon found the task so little to his taste that he turned to more attractive employments. He contributed many papers to a new monthly journal, which was called the Literary Magazine. Few of these papers have much interest; but among them was the very best thing that he ever wrote, a masterpiece both of reasoning and of satirical pleasantry, the review of Jenyns's *Inquiry into the Nature and Origin of Evil*.<sup>64</sup>

30. In the spring of 1758 Johnson put forth the first of a series of essays, entitled *The Idler*. During two years these essays continued to appear weekly. They were eagerly read, widely circulated, and, indeed, impudently pirated, while they were still in the original form, and had a large sale when collected into volumes. *The Idler* may be described as a second part of the *Rambler*, somewhat livelier and somewhat weaker than the first part.

31. While Johnson was busied with his *Idlers*, his mother, who had accomplished her ninetieth year, died at Lichfield. It was long since he had seen her; but he had not failed to contribute largely, out of his small means, to her comfort. In order to defray the charges of her funeral, and to pay some debts which she had left, he wrote a little book in a single week, and sent off the sheets to the press without reading them over. A hundred pounds were paid him for the copyright; and the purchasers had great cause to be pleased with their bargain; for the book was *Rasselas*.

32. The success of *Rasselas* was great, though such ladies as Miss Lydia Languish<sup>65</sup> must have been grievously disap-

pointed when they found that the new volume from the circulating library was little more than a dissertation on the author's favourite theme, the Vanity of Human Wishes; that the Prince of Abyssinia was without a mistress, and the Princess without a lover; and that the story set the hero and the heroine down exactly where it had taken them up. The style was the subject of much eager controversy. The Monthly Review and the Critical Review took different sides. Many readers pronounced the writer a pompous pedant, who would never use a word of two syllables where it was possible to use a word of six, and who could not make a waiting-woman relate her adventures without balancing every noun with another noun, and every epithet with another epithet. Another party, not less zealous, cited with delight numerous passages in which weighty meaning was expressed with accuracy and illustrated with splendour. And both the censure and the praise were merited.

33. About the plan of *Rasselas* little was said by the critics; and yet the faults of the plan might seem to invite severe criticism. Johnson has frequently blamed Shakespeare for neglecting the proprieties of time and place, and for ascribing to one age or nation the manners and opinions of another. Yet Shakespeare has not sinned in this way more grievously than Johnson. *Rasselas* and *Imlac*, *Nekayah* and *Pekuah*, are evidently meant to be Abyssinians of the eighteenth century: for the Europe which *Imlac* describes is the Europe of the eighteenth century; and the inmates of the Happy Valley talk familiarly of that law of gravitation which Newton discovered, and which was not fully received even at Cambridge till the eighteenth century. What a real company of Abyssinians would have been may be learned from Bruce's<sup>66</sup> Travels. But Johnson, not content with turning filthy savages, ignorant of their letters, and gorged with raw steaks cut from living cows, into philosophers as eloquent and enlightened as himself or his friend Burke,<sup>67</sup> and into ladies as highly accomplished as Mrs. Lennox<sup>68</sup> or Mrs. Sheridan,<sup>69</sup> transferred the whole domestic system of England to Egypt. Into a land of harems, a land

of polygamy, a land where women are married without ever being seen, he introduced the flirtations and jealousies of our ballrooms. In a land where there is boundless liberty of divorce, wedlock is described as the indissoluble compact. "A youth and maiden meeting by chance, or brought together by artifice, exchange glances, reciprocate civilities, go home, and dream of each other. "Such," says Rasselas, "is the common process of marriage." Such it may have been, and may still be, in London, but assuredly not at Cairo. A writer who was guilty of such improprieties had little right to blame the poet who made Hector quote Aristotle,<sup>70</sup> and represented Julio Romano as flourishing in the days of the oracle of Delphi.<sup>71</sup>

34. By such exertions as have been described, Johnson supported himself till the year 1762. In that year a great change in his circumstances took place. He had from a child been an enemy of the reigning dynasty. His Jacobite prejudices had been exhibited with little disguise both in his works and in his conversation. Even in his massy and elaborate Dictionary, he had, with a strange want of taste and judgment, inserted bitter and contumelious reflections on the Whig party. The excise which was a favourite resource of Whig financiers, he had designated as a hateful tax. He had railed against the commissioners of excise in language so coarse that they had seriously thought of prosecuting him. He had with difficulty been prevented from holding up the Lord Privy Seal<sup>72</sup> by name as an example of the meaning of the word "renegade." A pension he had defined as pay given to a state hireling to betray his country; a pensioner, as a slave of state hired by a stipend to obey a master. It seemed unlikely that the author of these definitions would himself be pensioned. But that was a time of wonders. George the Third had ascended the throne; and had, in the course of a few months, disgusted many of the old friends and conciliated many of the old enemies of his house. The city was becoming mutinous. Oxford was becoming loyal. Cavendishes and Bentincks were murmuring. Somersets and Wyndhams<sup>73</sup> were hastening to kiss hands. The

head of the treasury was now Lord Bute,<sup>74</sup> who was a Tory, and could have no objection to Johnson's Toryism. Bute wished to be thought a patron of men of letters; and Johnson was one of the most eminent and one of the most needy men of letters in Europe. A pension of three hundred a year was graciously offered, and with very little hesitation accepted.

35. This event produced a change in Johnson's whole way of life. For the first time since his boyhood he no longer felt the daily goad urging him to the daily toil. He was at liberty, after thirty years of anxiety and drudgery, to indulge his constitutional indolence, to lie in bed till two in the afternoon, and to sit up talking till four in the morning, without fearing either the printer's devil or the sheriff's officer.

36. One laborious task indeed he had bound himself to perform. He had received large subscriptions for his promised edition of Shakespeare; he had lived on those subscriptions during some years; and he could not without disgrace omit to perform his part of the contract. His friends repeatedly exhorted him to make an effort; and he repeatedly resolved to do so. But, notwithstanding their exhortations and his resolutions, month followed month, year followed year, and nothing was done. He prayed fervently against his idleness; he determined, as often as he received the sacrament, that he would no longer doze away and trifle away his time; but the spell under which he lay resisted prayer and sacrament. His private notes at this time are made up of self-reproaches. "My indolence," he wrote on Easter eve in 1764, "has sunk into grosser sluggishness. A kind of strange oblivion has overspread me, so that I know not what has become of the last year." Easter, 1765, came, and found him still in the same state. "My time," he wrote, "has been unprofitably spent, and seems as a dream that has left nothing behind. My memory grows confused, and I know not how the days pass over me." Happily for his honor, the charm which held him captive was at length broken by no gentle or friendly hand. He had been weak enough to pay serious attention to a story<sup>75</sup> about a ghost which haunted a

house in Cock Lane, and had actually gone himself, with some of his friends, at one in the morning, to St. John's Church, Clerkenwell, in the hope of receiving a communication from the perturbed spirit. But the spirit, though adjured with all solemnity, remained obstinately silent; and it soon appeared that a naughty girl of eleven had been amusing herself by making fools of so many philosophers. Churchill,<sup>76</sup> who, confident in his powers, drunk with popularity, and burning with party spirit, was looking for some man of established fame and Tory politics to insult, celebrated the Cock Lane Ghost in three cantos, nicknamed Johnson Pomposo, asked where the book was which had been so long promised and so liberally paid for, and directly accused the great moralist of cheating. This terrible word proved effectual; and in October, 1765, appeared, after a delay of nine years, the new edition of Shakespeare.

37. This publication saved Johnson's character for honesty, but added nothing to the fame of his abilities and learning. The preface, though it contains some good passages, is not in his best manner. The most valuable notes are those in which he had an opportunity of showing how attentively he had during many years observed human life and human nature. The best specimen is the note on the character of Polonius.<sup>77</sup> Nothing so good is to be found even in Wilhelm Meister's<sup>78</sup> admirable examination of Hamlet. But here praise must end. It would be difficult to name a more slovenly, a more worthless, edition of any great classic. The reader may turn over play after play without finding one happy conjectural emendation, or one ingenious and satisfactory explanation of a passage which had baffled preceding commentators. Johnson had, in his prospectus, told the world that he was peculiarly fitted for the task which he had undertaken, because he had, as a lexicographer, been under the necessity of taking a wider view of the English language than any of his predecessors. That his knowledge of our literature was extensive is indisputable. But, unfortunately, he had altogether neglected that very part of our literature with which it is especially desirable that an editor of

Shakespeare should be conversant. It is dangerous to assert a negative. Yet little will be risked by the assertion that in the two folio volumes of the English Dictionary there is not a single passage quoted from any dramatist of the Elizabethan age, except Shakespeare and Ben.<sup>79</sup> Even from Ben the quotations are few. Johnson might easily, in a few months, have made himself well acquainted with every old play that was extant. But it never seems to have occurred to him that this was a necessary preparation for the work which he had undertaken. He would doubtless have admitted that it would be the height of absurdity in a man who was not familiar with the works of Æschylus and Euripides to publish an edition of Sophocles.<sup>80</sup> Yet he ventured to publish an edition of Shakespeare, without having ever in his life, as far as can be discovered, read a single scene of Massinger, Ford, Decker, Webster, Marlow, Beaumont, or Fletcher.<sup>81</sup> His detractors were noisy and scurrilous. Those who most loved and honoured him had little to say in praise of the manner in which he had discharged the duty of a commentator. He had, however, acquitted himself of a debt which had long lain heavy on his conscience; and he sank back into the repose from which the sting of satire had roused him. He long continued to live upon the fame which he had already won. He was honoured by the University of Oxford with a Doctor's degree, by the Royal Academy<sup>82</sup> with a professorship, and by the King with an interview, in which his Majesty most graciously expressed a hope that so excellent a writer would not cease to write. In the interval, however, between 1765 and 1775, Johnson published only two or three political tracts, the longest of which he could have produced in forty-eight hours, if he had worked as he worked on the *Life of Savage* and on *Rasselas*.

38. But, though his pen was now idle, his tongue was active. The influence exercised by his conversation, directly upon those with whom he lived, and indirectly on the whole literary world, was altogether without a parallel. His colloquial talents were indeed of the highest order. He had strong sense, quick

discernment, wit, humour, immense knowledge of literature and of life, and an infinite store of curious anecdotes. As respected style, he spoke far better than he wrote. Every sentence which dropped from his lips was as correct in structure as the most nicely balanced period of the Rambler. But in his talk there were no pompous triads, and little more than a fair proportion of words in *osity* and *ation*. All was simplicity, ease, and vigour. He uttered his short, weighty, and pointed sentences with a power of voice, and a justness and energy of emphasis, of which the effect was rather increased than diminished by the rollings of his huge form, and by the asthmatic gaspings and puffings in which the peals of his eloquence generally ended. Nor did the laziness which made him unwilling to sit down to his desk prevent him from giving instruction or entertainment orally. To discuss questions of taste, of learning, of casuistry, in language so exact and so forcible that it might have been printed without the alteration of a word, was to him no exertion, but a pleasure. He loved, as he said, to fold his legs and have his talk out. He was ready to bestow the overflowings of his full mind on anybody who would start a subject, on a fellow-passenger in a stage-coach, or on the person who sate at the same table with him in an eating house. But his conversation was nowhere so brilliant and striking as when he was surrounded by a few friends, whose abilities and knowledge enabled them, as he once expressed it, to send him back every ball that he threw. Some of these, in 1764, formed themselves into a club, which gradually became a formidable power in the commonwealth of letters. The verdicts pronounced by this conclave on new books were speedily known over all London, and were sufficient to sell off a whole edition in a day, or to condemn the sheets to the service of the trunk-maker and the pastry-cook. Nor shall we think this strange when we consider what great and various talents and acquirements met in the little fraternity. Goldsmith<sup>83</sup> was the representative of poetry and light literature, Reynolds<sup>84</sup> of the arts, Burke of political eloquence and political philosophy. There,

too, were Gibbon, the greatest historian, and Jones, the greatest linguist, of the age. Garrick brought to the meetings his inexhaustible pleasantry, his incomparable mimicry, and his consummate knowledge of stage effect. Among the most constant attendants were two high-born and high-bred gentlemen, closely bound together by friendship, but of widely different characters and habits; Bennet Langton,<sup>85</sup> distinguished by his skill in Greek literature, by the orthodoxy of his opinions, and by the sanctity of his life; and Topham Beauclerk,<sup>86</sup> renowned for his amours, his knowledge of the gay world, his fastidious taste, and his sarcastic wit. To predominate over such a society was not easy. Yet even over such a society Johnson predominated. Burke might indeed have disputed the supremacy to which others were under the necessity of submitting. But Burke, though not generally a very patient listener, was content to take the second part when Johnson was present; and the club itself, consisting of so many eminent men, is to this day popularly designated as Johnson's Club.

39. Among the members of this celebrated body was one to whom it has owed the greater part of its celebrity, yet who was regarded with little respect by his brethren, and had not without difficulty obtained a seat among them. This was James Boswell,<sup>87</sup> a young Scotch lawyer, heir to an honourable name and a fair estate. That he was a coxcomb and a bore, weak, vain, pushing, curious, garrulous, was obvious to all who were acquainted with him. That he could not reason, that he had no wit, no humour, no eloquence, is apparent from his writings. And yet his writings are read beyond the Mississippi, and under the Southern Cross, and are likely to be read as long as the English exists, either as a living or as a dead language. Nature had made him a slave and an idolater. His mind resembled those creepers which the botanists call parasites, and which can subsist only by clinging round the stems and imbibing the juices of stronger plants. He must have fastened himself on somebody. He might have fastened himself on Wilkes, and have become the fiercest patriot in the Bill of Rights Society. He



might have fastened himself on Whitfield, and have become the loudest field preacher among the Calvinistic Methodists. In a happy hour he fastened himself on Johnson. The pair might seem ill-matched. For Johnson had early been prejudiced against Boswell's country. To a man of Johnson's strong understanding and irritable temper, the silly egotism and adulation of Boswell must have been as teasing as the constant buzz of a fly. Johnson hated to be questioned; and Boswell was eternally catechising him on all kinds of subjects, and sometimes propounded such questions as, "What would you do, sir, if you were locked up in a tower with a baby?" Johnson was a water-drinker; and Boswell was a wine-bibber, and indeed little better than an habitual sot. It was impossible that there should be perfect harmony between two such companions. Indeed, the great man was sometimes provoked into fits of passion, in which he said things that the small man, during a few hours, seriously resented. Every quarrel, however, was soon made up. During twenty years the disciple continued to worship the master: the master continued to scold the disciple, to sneer at him, and to love him. The two friends ordinarily resided at a great distance from each other. Boswell practised in the Parliament House of Edinburgh, and could pay only occasional visits to London. During those visits his chief business was to watch Johnson, to discover all Johnson's habits, to turn the conversation to subjects about which Johnson was likely to say something remarkable, and to fill quarto note books with minutes of what Johnson had said. In this way were gathered the materials out of which was afterward constructed the most interesting biographical work in the world.

40. Soon after the club began to exist, Johnson formed a connection less important indeed to his fame, but much more important to his happiness, than his connection with Boswell. Henry Thrale, one of the most opulent Brewers in the kingdom, a man of sound and cultivated understanding, rigid principles, and liberal spirit, was married to one of those clever, kind-hearted, engaging, vain, pert young women, who are perpetually doing

or saying what is not exactly right, but who, do or say what they may, are always agreeable. In 1765 the Thrales became acquainted with Johnson; and the acquaintance ripened fast into friendship. They were astonished and delighted by the brilliancy of his conversation. They were flattered by finding that a man so widely celebrated preferred their house to any other in London. Even the peculiarities which seemed to unfit him for civilised society, his gesticulations, his rollings, his puffings, his mutterings, the strange way in which he put on his clothes, the ravenous eagerness with which he devoured his dinner, his fits of melancholy, his fits of anger, his frequent rudeness, his occasional ferocity, increased the interest which his new associates took in him. For these things were the cruel marks left behind by a life which had been one long conflict with disease and with adversity. In a vulgar hack writer such oddities would have excited only disgust. But in a man of genius, learning, and virtue their effect was to add pity to admiration and esteem. Johnson soon had an apartment at the brewery in Southwark, and a still more pleasant apartment at the villa of his friends on Streatham Common. A large part of every year he passed in those abodes, abodes which must have seemed magnificent and luxurious indeed, when compared with the dens in which he had generally been lodged. But his chief pleasures were derived from what the astronomer of his Abyssinian tale called "the endearing elegance of female friendship." Mrs. Thrale rallied him, soothed him, coaxed him, and, if she sometimes provoked him by her flippancy, made ample amends by listening to his reproofs with angelic sweetness of temper. When he was diseased in body and in mind, she was the most tender of nurses. No comfort that wealth could purchase, no contrivance that womanly ingenuity, set to work by womanly compassion, could devise, was wanting to his sick room. He requited her kindness by an affection pure as the affection of a father, yet delicately tinged with gallantry, which, though awkward, must have been more flattering than the attentions of a crowd of the fools who gloried in the names, now

obsolete, of Buck and Maccaroni.<sup>88</sup> It should seem that a full half of Johnson's life, during about sixteen years, was passed under the roof of the Thrales. He accompanied the family sometimes to Bath, and sometimes to Brighton, once to Wales, and once to Paris. But he had at the same time a house in one of the narrow and gloomy courts on the north of Fleet Street. In the garrets was his library, a large and miscellaneous collection of books, falling to pieces and begrimed with dust. On a lower floor he sometimes, but very rarely, regaled a friend with a plain dinner, a veal pie, or a leg of lamb and spinach, and a rice pudding. Nor was the dwelling uninhabited during his long absences. It was the home of the most extraordinary assemblage of inmates that ever was brought together. At the head of the establishment Johnson had placed an old lady named Williams, whose chief recommendations were her blindness and her poverty. But, in spite of her murmurs and reproaches, he gave an asylum to another lady who was as poor as herself, Mrs. Desmoulins, whose family he had known many years before in Staffordshire. Room was found for the daughter of Mrs. Desmoulins, and for another destitute damsel, who was generally addressed as Miss Carmichael, but whom her generous host called Polly. An old quack doctor named Levett, who bled and dosed coal-heavers and hackney coachmen, and received for fees crusts of bread, bits of bacon, glasses of gin, and sometimes a little copper, completed this strange menagerie. All these poor creatures were at constant war with each other, and with Johnson's negro servant Frank. Sometimes, indeed, they transferred their hostilities from the servant to the master, complained that a better table was not kept for them, and railed or maundered till their benefactor was glad to make his escape to Streatham, or to the Mitre Tavern.<sup>89</sup> And yet he, who was generally the haughtiest and most irritable of mankind, who was but too prompt to resent anything which looked like a slight on the part of a purse-proud bookseller, or of a noble and powerful patron, bore patiently from mendicants, who, but for his bounty, must have gone to the workhouse, insults more

provoking than those for which he had knocked down Osborne and bidden defiance to Chesterfield. Year after year Mrs. Williams and Mrs. Desmoulins, Polly and Levett, continued to torment him and to live upon him.

41. The course of life which has been described was interrupted in Johnson's sixty-fourth year by an important event. He had early read an account of the Hebrides, and had been much interested by learning that there was so near him a land peopled by a race which was still as rude and simple as in the middle ages. A wish to become intimately acquainted with a state of society so utterly unlike all that he had ever seen frequently crossed his mind. But it is not probable that his curiosity would have overcome his habitual sluggishness, and his love of the smoke, the mud, and the cries of London, had not Boswell importuned him to attempt the adventure, and offered to be his squire. At length, in August, 1773, Johnson crossed the Highland line, and plunged courageously into what was then considered, by most Englishmen, as a dreary and perilous wilderness. After wandering about two months through the Celtic region,<sup>90</sup> sometimes in rude boats which did not protect him from the rain, and sometimes on small shaggy ponies which could hardly bear his weight, he returned to his old haunts with a mind full of new images and new theories. During the following year he employed himself in recording his adventures. About the beginning of 1775, his *Journey to the Hebrides* was published, and was, during some weeks, the chief subject of conversation in all circles in which any attention was paid to literature. The book is still read with pleasure. The narrative is entertaining; the speculations, whether sound or unsound, are always ingenious; and the style, though too stiff and pompous, is somewhat easier and more graceful than that of his early writings. His prejudice against the Scotch had at length become little more than matter of jest; and whatever remained of the old feeling had been effectually removed by the kind and respectful hospitality with which he had been received in every part of Scotland. It was, of course,

not to be expected that an Oxonian Tory should praise the Presbyterian polity and ritual, or that an eye accustomed to the hedgerows and parks of England should not be struck by the bareness of Berwickshire and East Lothian. But even in censure Johnson's tone is not unfriendly. The most enlightened Scotchmen, with Lord Mansfield at their head, were well pleased. But some foolish and ignorant Scotchmen were moved to anger by a little unpalatable truth which was mingled with much eulogy, and assailed him whom they chose to consider as the enemy of their country with libels much more dishonourable to their country than anything that he had ever said or written. They published paragraphs in the newspapers, articles in the magazines, sixpenny pamphlets, five shilling books. One scribbler abused Johnson for being blear-eyed; another for being a pensioner; a third informed the world that one of the Doctor's uncles had been convicted of felony in Scotland, and had found that there was in that country one tree capable of supporting the weight of an Englishman. Macpherson,<sup>91</sup> whose Fingal had been proved in the Journey to be an impudent forgery, threatened to take vengeance with a cane. The only effect of this threat was that Johnson reiterated the charge of forgery in the most contemptuous terms, and walked about, during some time, with a cudgel, which, if the impostor had not been too wise to encounter it, would assuredly have descended upon him, to borrow the sublime language of his own epic poem, "like a hammer on the red son of the furnace."

42. Of other assailants Johnson took no notice whatever. He had early resolved never to be drawn into controversy; and he adhered to his resolution with a steadfastness which is the more extraordinary because he was, both intellectually and morally, of the stuff of which controversialists are made. In conversation he was a singularly eager, acute, and pertinacious disputant. When at a loss for good reasons, he had recourse to sophistry; and, when heated by altercation, he made unsparing use of sarcasm and invective. But, when he took his pen in his hand, his whole character seemed to be changed. A

hundred bad writers misrepresented him and reviled him; but not one of the hundred could boast of having been thought by him worthy of a refutation, or even of a retort. The Kenricks, Campbells, MacNicol, and Hendersons, did their best to annoy him, in the hope that he would give them importance by answering them. But the reader will in vain search his works for any allusion to Kenrick or Campbell, to MacNicol or Henderson. One Scotchman, bent on vindicating the fame of Scotch learning, defied him to the combat in a detestable Latin hexameter.

"Maxime, si tu vis, cupio contendere tecum."<sup>92</sup>

But Johnson took no notice of the challenge. He had learned, both from his own observation and from literary history, in which he was deeply read, that the place of books in the public estimation is fixed, not by what is written about them, but by what is written in them; and that an author whose works are likely to live is very unwise if he stoops to wrangle with detractors whose works are certain to die. He always maintained that fame was a shuttlecock which could be kept up only by being beaten back, as well as beaten forward, and which would soon fall if there were only one battledore. No saying was oftener in his mouth than that fine apophthegm of Bentley,<sup>93</sup> that no man was ever written down but by himself.

43. Unhappily, a few months after the appearance of the *Journey to the Hebrides*, Johnson did what none of his envious assailants could have done, and, to a certain extent, succeeded in writing himself down. The disputes between England and her American colonies had reached a point at which no amicable adjustment was possible. Civil war was evidently impending; and the ministers seem to have thought that the eloquence of Johnson might, with advantage, be employed to inflame the nation against the opposition here, and against the rebels beyond the Atlantic. He had already written two or three tracts in defence of the foreign and domestic policy of the

Government; and those tracts, though hardly worthy of him, were much superior to the crowd of pamphlets which lay on the counters of Almon and Stockdale. But his *Taxation No Tyranny* was a pitiable failure. The very title was a silly phrase which can have been recommended to his choice by nothing but a jingling alliteration which he ought to have despised. The arguments were such as boys use in debating societies. The pleasantry was as awkward as the gambols of a hippopotamus. Even Boswell was forced to own that, in this unfortunate piece, he could detect no trace of his master's powers. The general opinion was that the strong faculties which had produced the *Dictionary* and *The Rambler* were beginning to feel the effect of time and of disease, and that the old man would best consult his credit by writing no more.

44. But this was a great mistake. Johnson had failed, not because his mind was less vigorous than when he wrote *Rasselas* in the evenings of a week, but because he had foolishly chosen, or suffered others to choose for him, a subject such as he would at no time have been competent to treat. He was in no sense a statesman. He never willingly read or thought or talked about affairs of State. He loved biography, literary history, the history of manners; but political history was positively distasteful to him. The question at issue between the colonies and the mother-country was a question about which he had really nothing to say. He failed, therefore, as the greatest men must fail when they attempt to do that for which they are unfit; as Burke would have failed if Burke had tried to write comedies like those of Sheridan; as Reynolds would have failed if Reynolds had tried to paint landscapes like those of Wilson. Happily, Johnson soon had an opportunity of proving most signally that his failure was not to be ascribed to intellectual decay.

45. On Easter eve, 1777, some persons, deputed by a meeting which consisted of forty of the first booksellers in London, called upon him. Though he had some scruples about doing business at that season, he received his visitors with much

civility. They came to inform him that a new edition of the English poets, from Cowley<sup>94</sup> downwards, was in contemplation, and to ask him to furnish short biographical prefaces. He readily undertook the task, a task for which he was pre-eminently qualified. His knowledge of the literary history of England since the Restoration was unrivalled. That knowledge he had derived partly from books and partly from sources which had long been closed; from old Grub Street traditions; from the talk of forgotten poetasters and pamphleteers who had long been lying in parish vaults; from the recollections of such men as Gilbert Walmesley, who had conversed with the wits of Button;<sup>95</sup> Cibber,<sup>96</sup> who had mutilated the plays of two generations of dramatists; Orrery,<sup>97</sup> who had been admitted to the society of Swift; and Savage, who had rendered services of no very honourable kind to Pope. The biographer therefore sate down to his task with a mind full of matter. He had at first intended to give only a paragraph to every minor poet, and only four or five pages to the greatest name. But the flood of anecdote and criticism overflowed the narrow channel. The work, which was originally meant to consist only of a few sheets, swelled into ten volumes, small volumes, it is true, and not closely printed. The first four appeared in 1779, the remaining six in 1781.

46. The Lives of the Poets are, on the whole, the best of Johnson's works. The narratives are as entertaining as any novel. The remarks on life and on human nature are eminently shrewd and profound. The criticisms are often excellent, and, even when grossly and provokingly unjust, well deserve to be studied. For, however erroneous they may be, they are never silly. They are the judgments of a mind trammelled by prejudice and deficient in sensibility, but vigorous and acute. They therefore generally contain a portion of valuable truth which deserves to be separated from the alloy; and, at the very worst, they mean something, a praise to which much of what is called criticism in our time has no pretensions.

47. Savage's Life Johnson reprinted nearly as it had appeared



in 1744. Whoever, after reading that life, will turn to the other lives, will be struck by the difference of style. Since Johnson had been at ease in his circumstances he had written little and had talked much. When, therefore, he, after the lapse of years, resumed his pen, the mannerism which he had contracted while he was in the constant habit of elaborate composition was less perceptible than formerly; and his diction frequently had a colloquial ease which it had formerly wanted. The improvement may be discerned by a skilful critic in the *Journey to the Hebrides*, and in the *Lives of the Poets* is so obvious that it cannot escape the notice of the most careless reader.

48. Among the *Lives* the best are perhaps those of Cowley, Dryden, and Pope. The very worst is, beyond all doubt, that of Gray.

49. This great work at once became popular. There was, indeed, much just and much unjust censure: but even those who were loudest in blame were attracted by the book in spite of themselves. Malone<sup>98</sup> computed the gains of the publishers at five or six thousand pounds. But the writer was very poorly remunerated. Intending at first to write very short prefaces, he had stipulated for only two hundred guineas. The booksellers, when they saw how far his performance had surpassed his promise, added only another hundred. Indeed, Johnson, though he did not despise, or affect to despise, money, and though his strong sense and long experience ought to have qualified him to protect his own interests, seems to have been singularly unskilful and unlucky in his literary bargains. He was generally reputed the first English writer of his time. Yet several writers of his time sold their copyrights for sums such as he never ventured to ask. To give a single instance, Robertson<sup>99</sup> received four thousand five hundred pounds for the *History of Charles V.*; and it is no disrespect to the memory of Robertson to say that the *History of Charles V.* is both a less valuable and a less amusing book than the *Lives of the Poets*.

50. Johnson was now in his seventy-second year. The infir-

mities of age were coming fast upon him. That inevitable event, of which he never thought without horror, was brought near to him; and his whole life was darkened by the shadow of death. He had often to pay the cruel price of longevity. Every year he lost what could never be replaced. The strange dependents to whom he had given shelter, and to whom, in spite of their faults, he was strongly attached by habit, dropped off one by one; and, in the silence of his home, he regretted ~~even~~ the noise of their scolding-matches. The kind and generous Thrale was no more; and it would have been well if his wife had been laid beside him. But she survived to be the laughing-stock of those who had envied her, and to draw from the eyes of the old man who had loved her beyond anything in the world tears far more bitter than he would have shed over her grave. With some estimable and many agreeable qualities, she was not made to be independent. The control of a mind more steadfast than her own was necessary to her respectability. While she was restrained by her husband, a man of sense and firmness, indulgent to her taste in trifles, but always the undisputed master of his house, her worst offences had been impertinent jokes, white lies, and short fits of pettishness ending in sunny good humour. But he was gone; and she was left an opulent widow of forty, with strong sensibility, volatile fancy, and slender judgment. She soon fell in love with a music-master from Brescia, in whom nobody but herself could discover anything to admire. Her pride, and perhaps some better feelings, struggled hard against this degrading passion. But the struggle irritated her nerves, soured her temper, and at length endangered her health. Conscious that her choice was one which Johnson could not approve, she became desirous to escape from his inspection. Her manner toward him changed. She was sometimes cold and sometimes petulant. She did not conceal her joy when he left Streatham; she never pressed him to return; and, if he came unbidden, she received him in a manner which convinced him that he was no longer a welcome guest. He took the very intelligible hints

which she gave. He read, for the last time, a chapter of the Greek Testament in the library which had been formed by himself. In a solemn and tender prayer he commended the house and its inmates to the Divine protection, and, with emotions which choked his voice and convulsed his powerful frame, left forever that beloved home for the gloomy and desolate house behind Fleet Street, where the few and evil days which still remained to him were to run out. Here, in June, 1783, he had a paralytic stroke, from which, however, he recovered, and which does not appear to have at all impaired his intellectual faculties. But other maladies came thick upon him. His asthma tormented him day and night. Dropsical symptoms made their appearance. While sinking under a complication of diseases, he heard that the woman whose friendship had been the chief happiness of sixteen years of his life had married an Italian fiddler; that all London was crying shame upon her; and that the newspapers and magazines were filled with allusions to the Ephesian matron,<sup>100</sup> and the two pictures in Hamlet. He vehemently said that he would try to forget her existence. He never uttered her name. Every memorial of her which met his eye he flung into the fire. She meanwhile fled from the laughter and hisses of her countrymen and countrywomen to a land where she was unknown, hastened across Mount Cenis, and learned, while passing a merry Christmas of concerts and lemonade parties at Milan, that the great man with whose name hers is inseparably associated had ceased to exist.

51. He had, in spite of much mental and much bodily affliction, clung vehemently to life. The feeling described in that fine but gloomy paper which closes the series of his *Idlers* seemed to grow stronger in him as his last hour drew near. He fancied that he should be able to draw his breath more easily in a southern climate, and would probably have set out for Rome and Naples, but for his fear of the expense of the journey. That expense, indeed, he had the means of defraying; for he had laid up about two thousand pounds, the fruit of labours which had made the fortune of several publishers.

But he was unwilling to break in upon this hoard; and he seems to have wished even to keep its existence a secret. Some of his friends hoped that the Government might be induced to increase his pension to six hundred pounds a year: but this hope was disappointed; and he resolved to stand one English winter more. That winter was his last. His legs grew weaker; his breath grew shorter; the fatal water gathered fast, in spite of incisions which he, courageous against pain, but timid against death, urged his surgeons to make deeper and deeper. Though the tender care which had mitigated his sufferings during months of sickness at Streatham was withdrawn, he was not left desolate. The ablest physicians and surgeons attended him, and refused to accept fees from him. Burke parted from him with deep emotion. Windham sate much in the sick-room, arranged the pillows, and sent his own servant to watch a night by the bed. Frances Burney,<sup>101</sup> whom the old man had cherished with fatherly kindness, stood weeping at the door; while Langton, whose piety eminently qualified him to be an adviser and comforter at such a time, received the last pressure of his friend's hand within. When at length the moment, dreaded through so many years, came close, the dark cloud passed away from Johnson's mind. His temper became unusually patient and gentle; he ceased to think with terror of death, and of that which lies beyond death; and he spoke much of the mercy of God, and of the propitiation of Christ. In this serene frame of mind he died on the 13th of December, 1784. He was laid, a week later in, Westminster Abbey,<sup>102</sup> among the eminent men of whom he had been the historian,—Cowley and Denham, Dryden and Congreve, Gay, Prior, and Addison.

52. Since his death the popularity of his works—the *Lives of the Poets*, and, perhaps, the *Vanity of Human Wishes*, excepted—has greatly diminished. His *Dictionary* has been altered by editors till it can scarcely be called his. An allusion to his *Rambler* or his *Idler* is not readily apprehended in literary circles. The fame even of *Rasselas* has grown somewhat

dim. But, though the celebrity of the writings may have declined, the celebrity of the writer, strange to say, is as great as ever. Boswell's book has done for him more than the best of his own books could do. The memory of other authors is kept alive by their works. But the memory of Johnson keeps many of his works alive. The old philosopher is still among us in the brown coat with the metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans. No human being who has been more than seventy years in the grave is so well known to us. And it is but just to say that our intimate acquaintance with what he would himself have called the anfractuosities of his intellect and of his temper serves only to strengthen our conviction that he was both a great and a good man.

### NOTES

1. A member of the political faction that favored the return to power of James (Latin, *Jacobus*) II, driven into exile by the Revolution of 1688. Jacobite intrigues continued after James's death in the attempt to enthrone his son.

2. It was a tradition that the English monarchs possessed the power to heal diseases of this character by laying on of hands. Reference to the supposed power is found in *Macbeth*, Act IV, Scene III.

3. Referring to Attica, of which Athens was the capital.

4. Literature reached its height of excellence in Rome during the reign of Augustus.

5. Endowed schools that prepared for the English universities. They were not free or "public" in the sense that we understand the term in America.

6. Eton was one of the most prominent of the "public schools." The "sixth form" was the last year.

7. Petrarch, an Italian poet of the fourteenth century, was the chief of the great "restorers of learning," a leader in the revival of interest in classical life and literature during the fourteenth century.

8. Oxford or Cambridge.

9. The "colleges" of an English university are to a certain extent separate and distinct from each other. A student registers in a college but stands examination and receives his degree from the university.

10. An obscure Roman grammarian who lived about the beginning of the fifth century.

11. One of the most aristocratic of the colleges at Oxford.

12. A *commoner*, as distinguished from a *fellow*, paid all college expenses, including board or "commons," from his own purse. The college provided for at least a part of the *fellow's* expenses. A *gentleman commoner* was a higher grade of commoner.

13. Alexander Pope, a contemporary of Dr. Johnson, wrote the *Messiah* in imitation of the *Eclogues* of Virgil. It was the fashion of Pope's day to write verses in imitation of Roman writers of the Augustan period.

14. Assistant teacher in a school of secondary grade. The grammar schools gave instruction chiefly in Latin and Greek grammar.

15. An Italian poet, (1454-1494), leader in the revival of learning in his day.

16. Aristocratic families of Johnson's day.

17. David Garrick, (1716-1779), became the greatest actor of his day. His acting did much to popularize Shakespeare.

18. Somewhat earlier than Johnson's day it had been the practice of the government to award pensions to writers and others who had rendered conspicuous political service.

19. Addison served as secretary of state.

20. Scott, Byron, and several other writers of the nineteenth century.

21. See note 13 above.

22. James Thompson, (1700-1748), the poet.

23. Henry Fielding, (1707-1754), one of the first of the great English novelists.

24. By John Gay (1688-1732). The scene was laid in the city slums and the chief characters were thieves and highwaymen.

25. A pad to be placed on the head to support the burden.

26. A street in London.

27. An eating place where meals were served for a fixed price.

28. A collection of books made by Robert Harley, Earl of Oxford.

29. Edward Cave (1691-1754).

30. See *Gulliver's Travels* by Jonathan Swift; Lilliput was the island of pigmy inhabitants, visited by Gulliver. Blefuscu, Mildendo and other succeeding references are from the same source.

31. The feud between the Capulets and the Montagues, prominent families of Verona, is made a part of the plot of *Romeo and Juliet*.

32. Rival charioteers in the Roman circus.

33. A prominent High Church clergyman of the time.

34. A character drawn by Johnson in the *Idler*, No. 10.

35. Archbishop Laud tried to enforce uniformity of worship.
36. Hampden, Falkland, Clarendon. Consult English history for the part played by these men.
37. Puritans, called Roundheads because they wore close-cropped hair, contrary to the fashion of their day.
38. The Scotch had taken the part of the Roundheads in the Great Rebellion.
39. The great Roman satirist.
40. Horace, the most famous Roman lyric poet.
41. Little known today except through Johnson's *Life of Savage*.
42. Members of the Order of the Garter wore blue ribbons below the knee as a badge of the Order.
43. Formerly the "convent" garden of Westminster. At this time noted for its taverns and lounging places, frequented by writers and other noted men.
44. Inhabited by needy writers in Johnson's day.
45. Chesterfield, the beau ideal of a gentleman. His *Letters to His Son* contain much information on manners and polite behavior, still of interest and profit to the general reader.
46. The *Dictionary* was an enormous accomplishment. Nothing like it had preceded it with the exception of word lists that could hardly be considered as standard. Johnson's work established a standard for English usage.
47. Cardinal Wolsey, prime minister of Henry VIII.
48. Minister of Tiberius, the Roman Emperor.
49. One of the most famous London theaters.
50. Johnson's five-act tragedy.
51. *Tatler*, *Spectator*, papers published by Addison and Steele.
52. The novelist.
53. Author of *Night Thoughts*.
54. A physician and philosopher.
55. A politician who patronized men of letters.
56. Prince of Wales, whose residence was Leicester House.
57. Allusions to essays of Addison in the *Spectator*.
58. Allusions to essays of Johnson in the *Rambler*.
59. Two sisters of humble birth, contemporary with Johnson, celebrated for their beauty. Both married into the nobility.
60. Lady Mary Montagu, a contemporary of Pope, famous for her wit.
61. A prominent philologist and politician.
62. Philologists of the seventeenth century.
63. Taverns to which arrested debtors were carried to await the settlement of their debts or commitment to prison. There the

bailiffs were permitted to "sponge upon them, or to riot at their cost."

64. Johnson satirized the absurd ideas advanced in this work of Jenyns.

65. Heroine of Sheridan's comedy, *The Rivals*.

66. James Bruce, an African explorer, published his *Travels* in 1790.

67. Edmund Burke, the famous orator and statesman.

68. Mrs. Charlotte Lennox, (1720-1804), author of *The Female Quixote*.

69. Mrs. Frances Sheridan, mother of the dramatist.

70. Shakespeare in one of his plays makes Hector, reputed to have lived about the twelfth century B. C., quote Aristotle, who lived eight centuries later.

71. Another of Shakespeare's anachronisms. Julio Romano flourished in the fifteenth century A. D.; the Delphic oracle was silenced in the fourth century A. D.

72. Keeper of the privy seal, attached to minor documents.

73. Cavendishes, Bentincks, Somersets, Wyndhams,—the reference is to political leaders of the time.

74. Became prime minister of George III, 1762.

75. This story created much excitement in London. Many prominent men were interested in the story of a young girl who claimed to have communication with the other world. Macaulay misrepresents Johnson as being made the dupe of an impostor.

76. A famous wit of the day.

77. A character in *Hamlet*.

78. Hero of Goethe's novel of the same name.

79. The famous dramatist, Ben Jonson, contemporary of Shakespeare.

80. Æschylus, Euripides, Sophocles—Greek tragic dramatists.

81. Massinger, Ford, Decker, etc.—dramatists of the Elizabethan era and later.

82. The Royal Academy of Arts instituted by George III.

83. Oliver Goldsmith, the novelist, poet, and dramatist.

84. The famous portrait painter.

85. Successor to Johnson in the Chair of Ancient Literature in the Royal Academy.

86. A descendent of Charles II.

87. The fame of James Boswell (1740-1795), rests upon his *Life of Johnson*. Of the man Carlyle, in his *Boswell's Life of Johnson*, writes: "He was a man that brought himself much before the world; confessed that he eagerly coveted fame, or, if that were not possible, notoriety; of which latter as he gained far more than



seemed his due, the public were incited, not only by their natural love of scandal, but by a special ground of envy, to say whatever ill of him could be said. Out of the fifteen millions that then lived, and had bed and board, in the British Islands, this man has provided us a greater *pleasure* than any other individual at whose cost we now enjoy ourselves; perhaps has done us a greater *service* than can be specially attributed to more than two or three: yet, ungrateful that we are, no written or spoken eulogy of James Boswell anywhere exists; his recompense in solid pudding (so far as copyright went) was not excessive; and as for the empty praise, it has altogether been denied him. Men are unwiser than children; they do *not* know the hand that feeds them."

88. Buck, a dandy; Maccaroni, a fop. Members of the Maccaroni Club in London were notorious coxcombs. The term maccaroni is used in "Yankee Doodle."

89. A noted tavern on Fleet Street frequented by Boswell and Johnson.

90. The Scotch, Irish and Welsh are descendants of the Celts.

91. James MacPherson published some old Scotch poems together with what he claimed to be a translation of a Gaelic epic. Johnson branded the latter publication as a forgery. Macaulay seems to uphold Johnson in this charge.

92. "I desire especially, if you wish it, to fight with you."

93. Richard Bentley, well known as a classical scholar.

94. Abraham Cowley, (1618-1667), a poet in his day deemed better than Milton.

95. A famous coffee-house.

96. Actor and dramatist. Poet laureate from 1730 to 1757.

97. Author of the *Life of Swift*.

98. Edmund Malone, scholar and editor of Shakespeare.

99. William Robertson, a Scotch historian.

100. An allusion to the story by Petronius of an Ephesian widow who followed the corpse of her husband into the tomb to die with him, but fell in love with a soldier stationed near by.

101. One of the first women writers in England.

102. In Poet's Corner of Westminster lie many of England's greatest literary characters.

### Questions on Samuel Johnson

1. Give a description of the physical appearance of Samuel Johnson.

2. Under what physical and mental handicaps did Johnson labor?

3. Does Macaulay's description seem to you to be an exaggeration?

4. In what ways was Johnson handicapped by circumstances? Does Macaulay's essay seem to you to be the story of how Johnson overcame these obstacles?

5. In what respects did Johnson's advent into London occur at an inopportune moment?

6. Make a list of the works of Johnson mentioned in the essay. Which seem to have been most popular at the time of their publication? Classify as best you can these works, as dramas, essays, critical commentaries, etc. Estimate the present value of Johnson's contribution to literature. (See last paragraph).

7. Describe the London environment in which Johnson labored during the early part of his career.

8. Of what importance was his publication of the *Dictionary*?

9. Who was David Garrick? What was Johnson's relation to him? What is his place in the history of drama?

10. Who was Chesterfield? Do the episodes of paragraphs 19 and 27 tend to throw a side-light upon the characters of both Johnson and Chesterfield?

11. What kind of matter seems to have been published in the *Rambler* and the *Idler*?

12. What does Macaulay think of Johnson as a critic of Shakespeare? What proof does Macaulay advance in defense of his estimate of Johnson's critical powers?

13. "Though his pen was now idle, his tongue was active." What influence was Johnson able to exert as a talker? Does his fame today rest more upon his writing than upon his talking?

14. What famous men were members of the Johnson Club?

15. What sort of picture does Macaulay draw of Boswell? Judged by his work, does Boswell deserve a high place in literature?

16. Did Johnson's association with the Thrales promote his happiness?

17. In the description of Johnson's household (paragraph 40) what light is thrown on his character?

18. Is Johnson's journey to the Hebrides an event worth recounting?

19. What is Macaulay's final estimate of Johnson?

## CHAPTER V

### THE PARAGRAPH

**Definition.**—A paragraph is indicated by indenting the first sentence of it. This indentation serves to set it off from the paragraphs which precede and those which follow it. With respect to form, the paragraph makes a two-fold appeal: first, to the eye; second, to the mind. A solid page of type looks heavy and dull, but when broken up into one or more paragraphs, presents a more interesting and attractive appearance. This division into paragraphs also appeals to the mind, for we naturally associate a break in the continuity of the sentences with a break in the continuity of the thought; and if the paragraphs have been properly made, the two breaks will correspond. Each paragraph therefore represents what the writer has to say upon a particular division of the subject and was formed more or less definitely as a paragraph in the writer's mind before he set the sentences down upon paper.

Not only does the form of the paragraph have a two-fold use, but the structure also has a two-fold relation. The paragraph may be considered either as a unit, complete within itself, or as one of a number of paragraphs which, taken together, constitute some form of composition. For convenience of treatment we usually study a paragraph by itself, but it must always be remembered that in most cases a paragraph is not a separate unit but merely one unit in a connected chain of similar units, all of which are necessary to the complete development of the thought.

*A paragraph is, therefore, a group of closely related sen-*

*tences set apart by indentation from the other sentences in the composition and dealing with one phase or topic of the composition.* In order that we may better understand its structure, we shall study it, first, as a separate unit, and then as a part of the composition.

**Paragraph Illustrates Laws of Composition.**—As we shall later see, the laws of composition can be illustrated better by means of the paragraph than they can by means of either the sentence or the composition taken as a whole. The single sentence is too short to illustrate fully what is meant by the rhetorical principles of unity, coherence, proportion, and emphasis; the entire composition is usually too long for this purpose. But the paragraph is the happy medium between the two; it is long enough to illustrate the rhetorical principles adequately, but not so long as to make their appreciation difficult. Especially is this the case with the most important of these principles—that of unity. The real meaning of unity can probably be appreciated better in the paragraph than anywhere else.

**Paragraphing Conversation.**—The paragraphing of conversation constitutes a special case. Here the speech of each person, however short, is for the sake of clearness put into a separate paragraph. We are thus enabled to distinguish the speakers and ascribe to each his speech without confusion. The writer's comments on the conversation may be included with the direct discourse or placed in separate paragraphs, as in the following illustrations:

"If your master would marry, you might see more of him."

"Yes, sir; but I do not know when *that* will be. I do not know who is good enough for him."

Mr. and Mrs. Gardner smiled. Elizabeth could not help saying, "It is very much to his credit, I am sure, that you should think so."

"I say no more than the truth, and what everybody will say that knows him," replied the other. Elizabeth thought this was going pretty far; and she listened with increasing astonishment as the housekeeper added, "I have never had a cross word from him in my life, and I have known him ever since he was four years old."—JANE AUSTEN, *Pride and Prejudice*.

"Yes, I have had a letter from him by express."

"Well, and what news does it bring—good or bad?"

"What is there of good to be expected?" said he, taking the letter from his pocket. "But perhaps you would like to read it."

Elizabeth impatiently caught it from his hand. Jane now came up.

"Read it aloud," said their father, "for I hardly know myself what it is about."—JANE AUSTEN, *Pride and Prejudice*.

### EXERCISE

Punctuate and paragraph the following passages. In all written work take care to indicate the paragraphs plainly. Indent each paragraph at least one inch and leave no blank spaces at the end of any sentences except the last sentence in the paragraph.

1. When did it happen? demanded Cynthia suspiciously. I never heard a word about it. About a week ago, he answered. Why, you are their lawyer and have known it all the time, she accused. I think you might have told me about it before today. And what are they going to do now? she continued energetically. I don't know, he answered absently. Want to go to the theatre? Yes, she responded brightly. What is the play tonight?

2. How is that, parson? asked Will. The girl must speak replied the parson, laying down his pipe. Here's our neighbor who says he loves you, Madge. Do you love him, ay or no? I think I do said Marjorie faintly. Well, then, that's all that could be wished! cried Will heartily. And he took her hand

across the table, and held it a moment in both of his with great satisfaction. You must marry observed the parson, replacing his pipe in his mouth. Is that the right thing to do, think you? demanded Will. It is indispensable said the parson. Very well replied the wooer.

**Length of Paragraph.**—Paragraphing, therefore, by indicating when one aspect of the subject has been finished and another has been begun, is an aid to clearness of thought. In making our paragraphs we must remember both these considerations—the appeal to the eye and the appeal to the mind—and while limiting each paragraph to a single phase of the subject, at the same time try to avoid paragraphs that are unduly long. The usual tendency, however, with young writers is toward paragraphs that are too short, that consist of but a sentence or two. In such cases they have either separated into several paragraphs what should have been combined into one, or else have merely stated a number of phases of the main subject without developing them. A paragraph may vary in length from one word to several hundred; a good average length is 150-200 words, or between one and two pages of theme paper.

The daylight had dawned upon the glades of the oak forest. The green boughs glittered with all their pearls of dew. The hind led her fawn from the covert of high fern to the more open walks of the greenwood, and no huntsman was there to watch or intercept the stately hart, as he paced at the head of the antlered herd.

The outlaws were all assembled around the trysting-tree in the Harthill Walk, where they had spent the night in refreshing themselves after the fatigues of the siege—some with wine, some with slumber, many with hearing and recounting the events of the day, and computing the heaps of plunder which their success had placed at the disposal of their chief.

The spoils were indeed very large; for, notwithstanding that much was consumed, a great deal of plate, rich armour, and splendid clothing had been secured by the exertions of the dauntless outlaws, who could be appalled by no danger when such rewards were in view. Yet so strict were the laws of their society, that no one ventured to appropriate any part of the booty, which was brought into one common mass, to be at the disposal of their leader.—SCOTT, *Ivanhoe*.

In the foregoing passage Sir Walter Scott might have grouped the three paragraphs into one; such a paragraph would have had unity, as all of it would have referred to the meeting of the outlaws in the Harthill Walk. For the sake of appearance, however, he has preferred to divide the general idea into three smaller ones—the description of the scene, the outlaws, the spoils—and to give to each a separate paragraph.

**Topic Sentence.**—The topic sentence of a paragraph is the sentence which tells us what the paragraph is about; it is the subject of the paragraph expressed in a sentence. The meaning of certain paragraphs, especially in Narration, is so plain that the reader can grasp it instantly, and does not therefore need to have it stated in a separate sentence. See the paragraph from *The Gold Bug* on page 249. But in exposition and argumentation, and often in description, it is well for the writer to state definitely in a topic sentence the subject of the paragraph. Just as the subject of an essay or oration is placed at the beginning of it, so is the topic sentence usually placed at the beginning of the paragraph. The reader is thus able to see at once the subject of the paragraph and can more easily follow its development.

**Development of the Topic.**—The idea contained in the topic sentence may be developed in a variety of ways. It



may be brought out by repeating the idea in a different form, or by giving the various details of which it is composed; sometimes a specific instance or an apt comparison will serve to make it plain, or again the topic sentence may serve as the cause and the rest of the paragraph be taken up with enumerating effects of this cause. Frequently more than one method is used in a single paragraph.

In each of the following selections the topic sentence has been italicised; note how it summarizes the thought of the paragraph.

*A trait of Barrie's that I find most interesting is his rare and highly sympathetic understanding of life and of people.* He makes us love the most grotesque characters by the sympathetic fineness of his interpretation of their springs of life and their warping by circumstance. The impression generally left on one by the studies of the Thrums community as revealed in *The Little Minister*, is not primarily of intellectual and spiritual narrowness, or niggardly thrift. True, these things are all there, but with them are souls reaching after God, aspiring ceaselessly for an ideal far above their reach. Barrie portrays every pettiness and prejudice, even the meanness and dishonor, of a poor and hidebound country village, yet, at the same time, he instills in us a sincere respect and a warm liking for it.—LILA RUTH ROBERTSON, *Barrie—Romanticist*.

*Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations.* There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. The services of the church about this season are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement. They gradually increase in fervor and pathos during the season of the Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music

on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.—  
IRVING, *Christmas*.

### EXERCISES

I. Construct a sentence which would express the topic of the following selections:

1. Government by popular vote, both local and national, is older in America than in continental Europe. It is far more complete than even in England. It deals with larger masses of men. Its methods have engaged a greater share of attention, enlisted more ingenuity and skill in their service, than anywhere else in the world. They have therefore become more elaborate and, so far as mechanism goes, more perfect than elsewhere.—BRYCE, *American Commonwealth*.

2. The elder Dickens, some of whose characteristics appear in Mr. Micawber in *David Copperfield*, was unsuccessful in money matters, and by the time Charles was eleven, his father was confined in a debtor's prison in London. The boy was taken from school and put to work in a blacking factory; and nothing in his novels was more pathetic than the picture of this child, slaving all day for a few pennies, sleeping under the counter at night, and visiting his parents in jail on Sundays.—  
NEILSON AND THORNDIKE, *History of English Literature*.

3. Burton's "Anatomy of Melancholy" and "The Arabian Nights" were his favorites. But he also read Scott, Dickens, Thackeray, and other nineteenth century novelists as well as the works of Victor Hugo and Alexandre Dumas. He affirmed that in Charles Reade's "The Cloister and the Hearth" there was material for dozens of short stories alone. At the early age of seven or eight he had been gripped by the dime novel and had learned to tell that type of story. After the dime novel stage he fell under the influence of the tale of the supernatural. Such a narrative as "The Furnished Room" indicates the influ-

ence of the ghost story on his own later productions.—“O. HENRY” in Williams’ *A Book of Short Stories*.

4. It may be one of those fabulous countrymen, with long cedar poles and bed-cord lines; who are commonly reported to catch such enormous strings of fish, but who rarely, so far as my observation goes, do anything more than fill their pockets with fingerlings. The trained angler, who uses the finest tackle, and drops his fly on the water as accurately as Henry James places a word in a story, is the man who takes the most and the largest fish in the long run. Perhaps the fisherman ahead of you is such an one,—a man whom you have known in town as a lawyer or a doctor, a merchant or a preacher, going about his business in the hideous respectability of a high silk hat and a long black coat. How good it is to see him now in the freedom of a flannel shirt and a broad-brimmed gray felt with flies stuck around the band.—VAN DYKE, *Little Rivers*.

II. Indicate the topic sentences in the following paragraphs. If the topic sentence of any paragraph is not expressed, construct a sentence which could serve as a topic sentence.\*

1. Macaulay’s *Samuel Johnson*, Paragraphs 10, 12, 16, 23, 25, 26, 29, 33, 38, 44, 46.

2. Poe’s *Masque of the Red Death*, 1, 5; *Gold Bug*, 2; *Fall of the House of Usher*, 5, 7, 12.

III. Write four topic sentences in the indicative mood.

Model: The housefly is a menace to health.

Expand one of them into a paragraph. Develop another of them into a paragraph by means of oral discourse. Do not write this paragraph down and memorize it, but think over what you are going to say before you begin to speak.

Topic Sentence Sometimes not at Beginning.—Begin-

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\* Many of Macaulay’s paragraphs are much longer than the usual length of paragraphs today; in this respect they should not be taken as a model.

ning every paragraph with a definite, clearly stated topic sentence would soon become monotonous; careful writers, therefore, seek to vary the place of the topic sentence by using introductory words, or even sentences; and at times the topic sentence is omitted entirely. It is best, however, for the young writer to form the habit of making the first sentence in his paragraph the topic sentence. With his subject thus clearly stated, he is less likely to stray away from it into sins against unity and coherence. After he has learned the art of constructing clear, strong paragraphs, he may then turn his attention to the minor consideration of avoiding monotony.

In the following paragraph from Lowell's *My Garden Acquaintance* the topic sentence has been italicised. The sentence which precedes it serves as an introduction to it. In this way Lowell avoids beginning every paragraph with a topic sentence.

The robins, by constant attacks and annoyances, have succeeded in driving off the blue jays who used to build in our pines, their gay colors and quaint noisy ways making them welcome and amusing neighbors. *I once had the chance of doing a kindness to a household of them, which they received with very friendly condescension.* I had had my eye for some time upon a nest, and was puzzled by a constant fluttering of what seemed full-grown wings in it whenever I drew nigh. At last I climbed the tree, in spite of angry protests from the old birds against my intrusion. The mystery had a very simple solution. In building the nest, a long piece of packthread had been somewhat loosely woven in. Three of the young had contrived to entangle themselves in it, and had become full-grown without being able to launch themselves upon the air. . . . When I took out my knife to cut their hempen bonds, the heads of the family seemed to divine my friendly intent. Suddenly ceasing their cries and threats, they perched quietly

within reach of my hand, and watched me in my work of man-  
umission.

**Varied in Form.**—Careful writers also avoid stating the topic sentence too plainly, too boldly and bluntly. If the topic sentence is too prominent in a succession of paragraphs, the paragraphs tend to stand apart as separate units rather than as parts of a larger unit. The ideal method is for the reader to get the effect of the topic sentence without being aware of its presence. In order to obtain this effect it is well to vary not only the position of the topic sentence but also its form. An exclamation or a question may serve to suggest the topic of the paragraph without actually stating it. Here again, however, it will be well for the beginner to be concerned chiefly with clearness; if he can combine this with ease and variety of diction, so much the better, but the former quality should not be sacrificed to the latter.

In the following paragraph the author varies the form of the topic sentence by making it exclamatory:

*How still it was!* At first she started at every sound: the barely audible opening and shutting of a pew door by some careful hand; the grating of wheels on the cobblestones outside as a carriage was driven to the entrance; the love-calls of sparrows building in the climbing oak around the Gothic windows.—JAMES LANE ALLEN, *The Mettle of the Pasture*.

In the selection which follows, the author has varied both the form and the position of the topic sentence by making it exclamatory and by placing before it two short sentences which serve as an introduction to it.

What then? What indeed but huckleberrying! *How can I adequately sing the praises of the gentle, the neat, the comfortable huckleberrying!* No briars, no squashbugs, no back-

breaking stoop or arm-rending stretch to reach them; just a big, bushy, green clump, full of glossy black or softly blue berries, where you can sit right down on the tussocks amongst them, put your pail underneath a bush, and begin. At first, the handfuls drop in with a high-keyed "plinking" sound; then, when the "bottom is covered," this changes to a soft patter altogether satisfactory; and as you sit stripping the crisp branches and letting the neat little balls roll through your fingers, your spirit grows calm within you, you feel the breeze, you look up now and then over stretches of hill or pasture or sky and you settle into a state of complete acquiescence with things as they are.—MORRIS, *The Lure of the Berry*.

**Topic Sentence Repeated.**—When the paragraph is long or when the subject is difficult to explain, the writer often repeats the topic sentence in a slightly different form at the end of the paragraph. This method is illustrated in the following selection from Hawthorne's *The Maypole of Merry Mount*:\*

*But what was the wild throng that stood hand in hand about the Maypole?* It could not be that the fauns and nymphs, when driven from their classic groves and homes of ancient fable, had sought refuge, as all the persecuted did, in the fresh woods of the West. These were Gothic monsters, though perhaps of Grecian ancestry. On the shoulders of a comely youth uprose the head and branching antlers of a stag; a second, human in all other points, had the grim visage of a wolf; a third, still with the trunk and limbs of a mortal man, showed the beard and horns of a venerable he-goat. There was the likeness of a bear erect, brute in all but his hind legs, which were adorned with pink silk stockings. And here again, almost as wondrous, stood a real bear of the dark forest, lending each of his fore paws to the grasp of a human hand, and as ready for the dance

\* For further illustrations see Newcomb, *University Athletics*, p. 235; Stevenson, *An Inland Voyage*, p. 254; Irving, *The Legend of Sleepy Hollow*, p. 250.

as any in that circle. His inferior nature rose half way, to meet his companions as they stooped. Other faces wore the similitude of man or woman, but distorted or extravagant, with red noses pendulous before their mouths, which seemed of awful depth, and stretched from ear to ear in an eternal fit of laughter. Here might be seen the Salvage Man, well known in heraldry, hairy as a baboon, and girdled with green leaves. By his side, a noble figure, but still a counterfeit, appeared an Indian hunter, with feathery crest and wampum belt. Many of this strange company wore foolscaps, and had little bells appended to their garments, tinkling with a silvery sound, responsive to the inaudible music of their gleesome spirits. Some youths and maidens were of soberer garb, yet well maintained their places in the irregular throng by the expression of wild revelry upon their features. *Such were the colonists of Merry Mount, as they stood in the broad smile of sunset round their venerated Maypole.*

### EXERCISES

I. Find in your text books four examples of topic sentences.

II. Select from the editorials of a daily newspaper three paragraphs. State the topic sentence of each.

III. Write a paragraph that would serve as an editorial for a daily paper or for your school paper.

IV. Write three topic sentences in the imperative mood.

Model: Do not be afraid to tell the truth.

Expand one of them into a paragraph by means of oral discourse. Do not write the paragraph down and memorize it, but think over what you are going to say before you begin to speak.

V. Show how the form or the position of the topic sentence has been varied in the following paragraphs. Indicate

any paragraphs in which the topic sentence is repeated at the end.

1. For berrying does not consist chiefly in getting berries, any more than fishing in getting fish or hunting in getting birds. The essence of berrying is the state of mind that accompanies it. It is a semi-contemplative recreation, providing physical quiet with just enough motion to prevent restlessness, being, in this respect, like "whittling." I said semi-contemplative, because, while it seems to induce meditation, the beauty of it is that you don't really meditate at all, you only think you are doing so, or are going to. That is what makes it so recuperative in its effects. It just delicately shaves the line between, on the one hand, stimulating you to thought, and on the other, boring you because it does not stimulate; and thus it brings about in you a perfect state of poise most restful in itself, and in complete harmony with the midsummer season.—MORRIS, *The Lure of the Berry*.

2. Whenever you get really interested in a great piece of literature one revelation will surely come to you. You will find that the element of beauty is never lacking. You will find it hard to say whether it is in the thought or in the language or in the suggestions prompted by both. But there it is. See deep enough or high enough or wide enough and you see beauty. This is the greatest lesson that art has to teach, and it is a lesson taught by every literary masterpiece whether it be one line or a whole book.—C. ALPHONSO SMITH, *What Can Literature Do for Me?*

3. The soft rays of the setting sun touched for one last, long moment and turned to gold, the cross of the little church. Then sweet and clear in the still air, the bells of San Gabriel rang the Angelus. Far and wide through the little valley the sound floated, and it bore with it, even to the spurs of the Sierra Nevadas, the comfort and protection of the Franciscans. So far as reached the sound of that bell, just so far extended the shadow of the cross and with it the gentle ministry of the



**Brown Fathers.** As the sound of the Angelus reached the busy Indians, all work ceased. The laborers on El Camino del Rey halted the swing of their picks. The shepherds guarding the Mission flocks stopped their song. The sun dipped into the purple haze that clung to the western mountains, then entirely disappeared. The work of the day was over. Peace and quiet descended upon the valley.—THOMPSON, *The Bells of San Gabriel*.

4. VAN DYKE, *Little Rivers*, page 268.

5. POE, *Fall of the House of Usher*, 10, page 38; *Masque of the Red Death*, 4, page 24; 9, page 28.

**Plan.**—If the paragraph is short, there is usually no division into sub-topics, but each sentence bears directly upon the theme as expressed in the topic sentence. Thus, in the following selection, each sentence after the topic sentence bears a direct relation to it; there is, therefore, no need of a plan or outline of the paragraph.

*But Scott's absorption in feudalism has been greatly exaggerated; he was the delineator of chivalry in only three or four stories; in the great body of his work he was the recorder and interpreter of Scotland.* In those romances Scotland lives in scores of men and women who are blood of her blood and bone of her bone. To recall these romances is to summon those fair apparitions in which the pathos and tragedy of Scottish life are preserved against the touch of time: Jeanie and Effie Deans, Bessie Maclure, Di Vernon, Marie Stuart, Flora MacIvor, Lucy Ashton. In those pages live and move a long line of kings, gypsies, lawyers, preachers, judges, soldiers, farmers; men of the Border and of the Highlands, who not only keep for us the features of a past age, but reveal to us the secret of the heroism, the prodigal loyalty, the dour ruggedness, and the deep tenderness which have made Scotland the home of poetry and romance.—MABIE, *Backgrounds of Literature*.

**The Sub-topics.**—But if the paragraph is long or somewhat complex, there are usually several sub-topics grouped under the general theme of the topic sentence. The topic sentence with its sub-topics is called the plan or outline of the paragraph. Except in the case of short, simple paragraphs, the writer should, before writing, jot down a brief outline as a guide in constructing his paragraph. Care should be taken that the topics are arranged in the order best suited for the writer's purpose. The most important topic is almost always placed at the end of the paragraph.

A body of several hundred young men enter college. *The first step in deciding how to secure them the full measure of the manly qualities we admire will be to classify them as to their present possession of such qualities.* We divide them into three groups. At the head will be the vigorous and courageous young men, already possessing in the highest degree the manly qualities we desire to cultivate. Born of strong and healthy parents, they have loved the outdoor air from childhood, and have played on the teams of their respective schools till they have reached the college age. If any of us can claim them as children or grandchildren, we are glad to do so. The second and much larger group will comprise a middle class, possessing fair or excellent health and a due amount of every manly quality, but taking no special pleasure in bestowing their car-fares upon the shoemaker, more interested in study than in sport and fonder of seeing others lead the strenuous life than of leading it themselves. The third will take in the weaklings; the men who shrink from strenuous physical effort, are not strong enough to engage in a rough-and-tumble game, fear they would get hurt if they tried, will not incur even a slight risk of a few bruises without some more serious reason than love of excitement, deem it the part of wisdom to go through life with a minimum of physical pain, and prefer a sphere of activity in which the sacrifice of comfort will be as small as possible. Perhaps many of them watch the games with as

much eagerness as any of their fellows and hurrah for their teams as loudly as their weak lungs will permit. But this adds little to their physical vigor.—NEWCOMB, *University Athletics*.

Professor Newcomb has arranged his topics in the order of the need of the students in each class for athletics; those in the first class need but little encouragement to athletic endeavor; those in the second class need more encouragement; while those in the last class stand in the greatest need of athletics. It is this last class which he wishes to stress; he therefore arranges his points in the order of climax, putting his most important point last.

**Give Space to Important Sub-topics.**—The extent to which these sub-topics are developed will depend upon the intention of the writer. If he desires to emphasize one of them especially, he may take it from the paragraph in which he at first placed it and develop it into a paragraph by itself. In like manner, each sub-topic could, if the writer wished, be expanded into a paragraph, the original paragraph thus becoming a short composition.

The amount of space given to each sub-topic in a single paragraph will be determined by the writer's idea of the relative importance of the sub-topics. Naturally, the more he wishes to stress a sub-topic, the more space he will give to it. For instance, in the *Samuel Johnson*, paragraph 16, Macaulay wishes to emphasize Savage more than any of the other writers mentioned; he therefore devotes more space to him than to all the others combined. A proper regard for the amount of space given to each sub-topic and for the order in which they are arranged, will go far toward making a clear, forceful, emphatic paragraph.

In the following paragraph the author wishes to stress the importance of the third group; he therefore devotes half of the entire paragraph to a consideration of it—much

more space than he has given to the first and second groups put together. Notice also how the topic sentence at the beginning of the paragraph is repeated in fuller form at the end of the paragraph.\*

*Having these three groups before us, the problem is so to deal with and train them that, taken as a whole, the best results at which we aim shall be reached.* Keeping in our mind's eye the respective needs of the groups, our policy is obvious. The first group already possesses, in as high a degree as society demands, all the manly qualities we wish. It goes without saying that we need not greatly concern ourselves with it. The second admits of improvement and may therefore command a share of our attention. But it is the third group that stands most urgently in need of our help and encouragement. One of the strongest reasons for devoting especial attention to it is that the conditions of modern society are extremely favorable to its increase. What would we do to-day if, like our forefathers, we had no street-cars? An evolutionary philosopher has predicted that at some future epoch the human being will be an animal unable to use his legs except to mount into an automobile or incapable of chewing with his own teeth. We desire to postpone this epoch, if possible, to some future geological age. To do this, we must evidently deal with the group of university students that is in most danger of being the progenitors of such an enfeebled race. In a word, athletic exercises are to be promoted with most care and attention in the third group, and with less in the second, while the first may be safely left to take care of itself. *The ideal stage of intercollegiate athletics is, then, one in which the teams are made up of the weakest men in college, or at least those who were weakest to begin with but have gained strength from the training which the college has afforded them.*—NEWCOMB, *University Athletics*.

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\* The student should, before reading this paragraph, read the selection on page 233, which, in the original article, immediately precedes this passage.

## EXERCISES\*

I. What is the topic sentence of the following paragraphs? What topic in the paragraph receives especial emphasis? How is it emphasized?

1. Night is a dead, monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afieid. All night long he can hear Nature breathing deeply and freely; even as she takes her rest, she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad over the sleeping hemisphere, and all the outdoor world are on their feet. It is then that the cock first crows, not this time to announce the dawn but like a cheerful watchman speeding the course of the night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with the fowls, open their dim eyes and behold the beauty of the night.—STEVENSON, *Travels with a Donkey*.

2. POE, *Masque of Red Death*, paragraph 4.

II. Point out the topic sentence and the sub-topics of the following paragraph:

Take our dogs and ourselves, connected as we are by a tie more intimate than most ties in this world; and yet, outside of that tie of friendly fondness, how insensible, each of us, to all that makes life significant to the other!—we to the rapture of bones under hedges, or smells of trees and lamp-posts, they to the delights of literature and art. As you sit reading

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\* It is sometimes well, after the exercises have been handed in, for the teacher to redistribute them, giving each student some one else's exercise to correct. A student can often learn more from correcting his classmate's exercise than from writing his own. Exercises in outlining are well adapted for use in this way, but the teacher will find that other exercises can also be used.

the most moving romance you ever fell upon, what sort of a judge is your fox-terrier of your behaviour? With all his good will toward you, the nature of your conduct is absolutely excluded from his comprehension. To sit there like a senseless statue, when you might be taking him to walk and throwing sticks for him to catch! What queer disease is this that comes over you every day, of holding things and staring at them like that for hours together, paralyzed of motion and vacant of all conscious life? The African savages came nearer the truth; but they, too, missed it, when they gathered wonderingly round one of our American travellers who, in the interior, had just come into possession of a stray copy of the *New York Commercial Advertiser*, and was devouring it column by column. When he got through, they offered him a high price for the mysterious object; and, being asked for what they wanted it, they said: "For an eye medicine,"—that being the only reason they could conceive of for the protracted bath which he had given his eyes upon its surface.—WILLIAM JAMES, *On a Certain Blindness in Human Beings*.

III. In the following selection from Van Dyke's *Little Rivers* give the topic sentence and outline of each paragraph. Show how the principle of proportion is illustrated in the second paragraph.

You never get so close to the birds as when you are wading quietly down a little river, casting your fly deftly under the branches for the wary trout, but ever on the lookout for all the various pleasant things that nature has to bestow upon you. Here you shall come upon the catbird at her morning bath, and hear her sing, in a clump of pussy-willows, that low, tender, confidential song which she keeps for the hours of domestic intimacy. The spotted sandpiper will run along the stones before you, crying, "*wet-feet, wet-feet!*" and bowing and teetering in the friendliest manner, as if to show you the way to the best pools. In the thick branches of the hemlocks that stretch across the stream, the tiny warblers, dressed in a hun-

dred colors, chirp and twitter confidently above your head; and the Maryland yellow-throat, flitting through the bushes like a little gleam of sunlight, calls "*witchery, witchery, witch-cry!*" That plaintive, forsaken, persistent note, never ceasing, even in the noonday silence, comes from the wood-pewee, drooping upon the bough of some high tree, and complaining, like Mariana in the moated grange, "*weary, weary, weary!*"

When the stream runs out into the old clearing, or down through the pasture, you find other and livelier birds,—the robin, with his sharp, saucy call and breathless merry warble; the bluebird, with his notes of pure gladness, and the oriole, with his wild, flexible whistle; the chewink, bustling about in the thicket, talking to his sweetheart in French, "*chérie, chérie!*" and the song-sparrow, perched on his favorite limb of a young maple, close beside the water, and singing happily, through sunshine and through rain. This is the true bird of the brook, after all, the winged spirit of cheerfulness and contentment, the patron saint of little rivers, the fisherman's friend. He seems to enter into your sport with his good wishes, and for an hour at a time, while you are trying every fly in your book, from a black gnat to a white miller, to entice the crafty old trout at the foot of the meadow-pool, the song-sparrow, close above you, will be chanting patience and encouragement. And when at last success crowns your endeavour, and the parti-coloured prize is glittering in your net, the bird on the bough breaks out into an ecstasy of congratulation: "*catch 'im, catch 'im, catch 'im; oh, what a pretty fellow! sweet!*"

There are other birds that seem to have a very different temper. The blue-jay sits high up in the withered pine-tree, bobbing up and down, and calling to his mate in a tone of affected sweetness, "*salûte-her, salûte-her,*" but when you come in sight he flies away with a harsh cry of "*thief, thief, thief!*" The kingfisher, ruffling his crest in solitary pride on the end of a dead branch, darts down the stream at your approach, winding up his reel angrily as if he despised you

for interrupting his fishing. And the cat-bird, that sang so charmingly while she thought herself unobserved, now tries to scare you away by screaming "snake, snake!"

IV. Give the outline upon which the following paragraphs are constructed. Indicate any sub-topics that are of especial importance.

1. Macaulay's *Samuel Johnson*, paragraphs 1, 22, 25, 38, 41.
2. The first paragraph in the selection from Irving's *Stratford on Avon*, page 257.
3. The selection from Hawthorne's *The Birthmark*, page 258.
4. The paragraph in Poe's *Gold Bug* beginning "It became necessary at last that I should arouse master and valet," etc., and the one that follows it (page 258).

V. Arrange the following sub-topics according to a definite plan. Decide which you will group together in one paragraph and which you will develop into paragraphs by themselves. Give your reason for your decision in each instance. Add three sub-topics of your own invention.

*Getting Subscriptions to a Magazine during the Summer Vacation.*

Odd experiences.

What I did with the money I made.

Subscriptions easy to get.

The best way to get them.

The worst way to get them.

Pleasant features of the work.

What I learned from my experiences.

How I secured the agency for the magazine.

Unpleasant features of the work.

My plans for next summer.

Personal qualities that aided me in my work.

An ideal way to spend vacation.



Educational value of the work.

Personal qualities that hindered me in my work.

Amount of money that I made.

VI. Develop a paragraph orally on one of these topic sentences:

I like hunting better than fishing.

I like cooking better than sewing.

I like summer better than winter.

Make an outline before attempting to speak, but do not write out your paragraph.

VII. Make an outline for a paragraph with the following topic sentence: "I like [substitute here the name of a book that you have read] very much." Write the paragraph; place the sub-topic that you wish to stress at the end and give it more space than any other sub-topic. After writing the paragraph, expand each of its sub-topics into a separate paragraph with its appropriate topic sentence.

**Unity.**—A well-constructed paragraph must have unity. The sins against unity are putting in too little or putting in too much. A paragraph must treat one phase of a subject; if the treatment of this phase is scattered through a number of short paragraphs instead of being collected into one, these short paragraphs are not units, but parts of units.

Thus the sentences that follow are all a part of a paragraph from Stevenson's *An Inland Voyage*, the first sentence of which is the topic sentence. Printed as they are here, the paragraphs have not unity because they are not units, but merely parts of the larger unit of the whole paragraph.

Of all the creatures of commercial enterprises, a canal barge is by far the most delightful to consider.

It may spread its sails, and then you see it sailing high above the tree-tops and the windmill, sailing on the aqueduct, sailing through the green corn-lands: the most picturesque of things amphibious.

Or the horse plods along at a footpace as if there were no such thing as business in the world; and the man dreaming at the tiller sees the same spire on the horizon all day long.

It is a mystery how things ever get to their destination at this rate; and to see the barges waiting their turn at a lock, affords a fine lesson of how easily the world may be taken.

There should be many contented spirits on board, for such a life is both to travel and to stay at home.

Likewise, unity is broken if the paragraph contains sentences which do not concern its subject, or if material which should be divided into two paragraphs is grouped into one. If, for instance, Macaulay had combined paragraphs six and seven of his *Samuel Johnson*, the resulting paragraph, constructed as it would have been of the two diverse topics of Johnson's early employments and his marriage, each treated at length, would have lacked unity. Or if, in the middle of the paragraph describing Mrs. Porter, he had introduced several sentences referring to Johnson's early hardships, the resulting paragraph would also have lacked unity.

If the idea of the paragraph can be summed up in a single topic sentence and if all the sentences in the paragraph are definitely related to that topic sentence, then the paragraph has unity. The best way to secure unity is to have a plan for each paragraph of any length. Violations of unity can be detected more easily in an outline than in the finished paragraph.

**EXERCISES**

I. Divide the following passage into two paragraphs. Indicate the topic sentence of each.

The signing of players of the Jackson team in the Delta League is now under way. Practically one-half of the team had been signed by noon today and during the latter part of the week the players will report for practice. At least five of the players will be men who have had experience in the Southern league. The team will be composed of men whose experience has been gained in professional baseball and of fast college players. The work of getting the grounds in shape for the opening game has already begun. The diamond will be moved in front of the grand stand at the State Fair grounds and all necessary work will be rapidly pushed to completion. As the work is of a nature that will require several days to finish, it is probable that the first few days of practice will be held on the College park. When the repairs are completed Jackson will have a ball-park second to none in the state.

II. Divide this passage into three paragraphs. Indicate the topic sentence of each; if it is not expressed, write it out and add it to your paragraph.

One of the largest items in the yearly budget is for training, which requires trainers, coaches, physicians, rubbers, and a special diet. The fundamental cause of the employment of doctors is that the men are undergoing preparation for extraordinary effort and extraordinary risk. The heart has to be examined, and those who develop weakness rejected. Then, too, young men who are nearing the end of a season are said to be "on edge," when the nervous system is on the verge of a breakdown. The services of physicians are most necessary in football. Another large item of expense is in travelling between colleges. A number of substitutes and advisers are often carried along, as, for instance, in a recent game requiring

eleven men, about sixty formed the squad whose travelling expenses were paid by the management. It is like moving a theater troupe. The engagements are made six months ahead, and scheduled games have to be played on the hour, regardless of expense. How far intercollegiate sports have demonstrated their permanent value as part of a college education is still a matter of opinion. They must, in the end, be judged by their effect upon character. If they can be made to teach self-control and manliness to a large number of students without a sacrifice of the regular classroom work, they are worth keeping and assisting. The present evidence is, on the whole, favorable, although there is nothing to show that outdoor games wholly within the confines of each university would not accomplish as much. The intercollegiate feature is the main cause of the great publicity and of the numerous disputes."

Adapted from *Intercollegiate Athletics* by I. N. Hollis.

III. Divide each of the following selections into three paragraphs and give your reason for the divisions. Remember that each paragraph should be devoted to the development of a single idea.

1. Whatever might be the importance of American independence in the history of England, it was of unequalled moment in the history of the world. If it crippled for a while the supremacy of the English nation, it founded the supremacy of the English race. From the hour of American independence the life of the English people has flowed not in one current, but in two; and while the older has shown little signs of lessening, the younger has fast risen to a greatness which has changed the face of the world. In 1783 America was a nation of three millions inhabitants, scattered thinly along the coast of the Atlantic Ocean. It is now a nation of forty millions, stretching over the whole continent from the Atlantic to the Pacific. In wealth and material energy, as in numbers, it far surpasses the mother-country from which it sprang. It is

already the main branch of the English people; and in the days that are at hand the main current of that people's history must run along the channel not of the Thames or the Mersey, but of the Hudson and the Mississippi. But distinct as these currents are, every year proves more clearly that in spirit the English people are one. The distance that parted England from America lessens every day. The ties that unite them grow every day stronger. The social and political differences that threatened a hundred years ago to form an impassable barrier between them grow every day less. Against this silent and inevitable drift of things the spirit of narrow isolation on either side of the Atlantic struggles in vain. It is possible that the two branches of the English people will remain forever separate political existences. It is likely enough that the older of them may again break in twain, and that the English people in the Pacific may assert as distinct a national life as the two English peoples on either side the Atlantic. But the spirit, the influence, of all these branches will remain one. And in thus remaining one, before half a century is over it will change the face of the world. As two hundred millions of Englishmen fill the valley of the Mississippi, as fifty millions of Englishmen assert their lordship over Australasia, this vast power will tell through Britain on the old world of Europe, whose nations will have shrunk into insignificance before it. What the issues of such a world-wide change may be, not even the wildest dreamer would dare to dream. But one issue is inevitable. In the centuries that lie before us, the primacy of the world will lie with the English people. English institutions, English speech, English thought, will become the main features of the political, the social, and the intellectual life of mankind.—  
JOHN RICHARD GREEN, *History of the English People*.

2. When the two champions stood opposed to each other at the two extremities of the lists, the public expectation was strained to the highest pitch. Few augured the possibility that the encounter could terminate well for the Disinherited Knight, yet his courage and gallantry secured the general good wishes

of the spectators. The trumpets had no sooner given the signal than the champions vanished from their posts with the speed of lightning, and closed in the centre of the lists with the shock of a thunderbolt. The lances burst into shivers up to the very grasp, and it seemed at the moment that both knights had fallen, for the shock had made each horse recoil backwards upon its haunches. The address of the riders recovered their steeds by the use of the bridle and spur; and having glared on each other for an instant with eyes which seemed to flash fire through the bars of their visors, each made a demi-volte, and retiring to the extremity of the lists, received a fresh lance from the attendants. A loud shout from the spectators, waving of scarfs and handkerchiefs, and general acclamations attested the interest taken by the spectators in this encounter; the most equal, as well as the best performed, which had graced the day. But no sooner had the knights resumed their station than the clamour of applause was hushed into a silence so deep and so dead that it seemed the multitude were afraid even to breathe.—SCOTT, *Ivanhoe*.

IV. Prove that the following paragraphs have unity by showing the relation of each sentence in them to their topic sentence.

1. I was still a young man when I came into the possession of an excellent estate. This consisted of a large country house, surrounded by lawns, groves, and gardens, and situated not far from the flourishing little town of Boynton. Being an orphan with no brothers or sisters, I set up here a bachelor's hall, in which, for two years, I lived with great satisfaction and comfort, improving my grounds and furnishing my house. When I had made all the improvements that were really needed, and feeling that I now had a most delightful home to come back to, I thought it would be an excellent thing to take a trip to Europe, give my mind a run in fresh fields, and pick up a lot of bric-à-brac and ideas for the adornment and advantage of my house and mind.—STOCKTON, *Love Before Breakfast*.

2. VAN DYKE, *Little Rivers*, pages 237-8.
3. THOMPSON, *The Bells of San Gabriel*, page 231.
4. STEVENSON, *The Merry Men*, page 256.
5. IRVING, *Stratford-on-Avon*, page 257.
6. HAWTHORNE, *The Birthmark*, page 258.

V. Re-paragraph the following passage so that the paragraphs will correspond to the divisions in thought. Explain your reason for each paragraph that you make.

A cloud of dust was rolling slowly up the parched street, with something travelling in the midst of it.

A little breeze wafted the cloud to one side, and a new, brightly painted carryall, drawn by a slothful gray horse, became visible.

The vehicle deflected from the middle of the street as it neared Goree's office, and stopped in the gutter directly in front of his door. On the front seat sat a gaunt, tall man, dressed in black broadcloth, his rigid hands incarcerated in yellow kid gloves.

On the back seat was a lady who triumphed over the June heat. Her stout form was armored in a skin-tight silk dress of the description known as "changeable," being a gorgeous combination of shifting hues.

She sat erect, waving a much-ornamented fan, with her eyes fixed stonily far down the street.

Goree watched this solemn equipage as it drove to his door, with only faint interest; but when the lank driver wrapped the reins about his whip, awkwardly descended, and stepped into the office, he rose unsteadily to receive him, recognizing Pike Garvey, the new, the transformed, the recently civilized.

The mountaineer took the chair Goree offered him. They who cast doubts upon Garvey's soundness of mind had a strong witness in the man's countenance. His face was too long, a dull saffron in hue, and immobile as a statue's.

Pale-blue, unwinking round eyes without lashes added to the singularity of his gruesome visage.

Goree was at a loss to account for the visit.

"Everything all right at Laurel, Mr. Garvey?" he inquired.

VI. Find in a newspaper or elsewhere two paragraphs that lack unity. Bring them to class, state the fault in them, and correct it as well as you can.

VII. The following letter contains three main topics; divide it so that each topic is given one paragraph. Can you suggest an explanation of the order of the paragraphs?

Baltimore, Md., March 9, 1921.

Mrs. Richard T. Carter,

Richmond,

Virginia.

My dear Mrs. Carter,

We are in receipt of your letter of March 2nd, and in accordance with your wishes we are sending you two jars of silver polish at thirty cents each. We make no charge for sending our silverware, but are obliged to charge for sending the polish by insured parcel post; the charge for sending the two jars to you is fifteen cents. Therefore, the total amount of your order is seventy-five cents. We trust that the polish will reach you promptly and in good condition. Under separate cover we are sending you a copy of our catalog which we trust may be of assistance to you in making your future selections of gifts and silverware for your personal use. We have not as yet had a complete price list printed, but if at any time you should be interested in any of the items shown in our catalog, we shall be glad to quote you the latest prices on them. Your patronage is very much appreciated by us, and we shall hope to have the pleasure of hearing from you upon frequent occasions. We should be very glad to number you among our regular customers, some of whom have dealt with us for over twenty years.

Yours very truly,

THE STIEFF COMPANY.



VIII. Divide this letter into four paragraphs. State the topic of each paragraph.

To Men Who Want to Make Money:

It is impossible for me to write each of you a personal letter, so I am forced to communicate with you through this circular which is going out to hundreds of men in the United States and Canada. My message, however, is none the less important. It is an invitation to make money. Making money is my business. I make money for myself and for the men who give me financial support. I have made a new record as a money-maker in the wonderful wealth-producing oil-fields of Texas. I, with my associates, organized and carried to success two of the biggest dividend payers in the State—the Mary W. and the Arcadia. These were my first two ventures in oil, and together they have paid their unit holders a total of 400% cash dividends in sixty days time. They brought riches to numerous small investors, and will bring added wealth in the months to come. I am now engaged in perfecting my third oil undertaking—the Barataria Oil Syndicate. I say it is my third, and I believe it will prove the best. I have been exceedingly fortunate in securing forty acres in the most productive Texas oil fields. This forty-acre lease is squarely on a structure that is producing from five separate oil sands. Big wells are flowing on three sides of this tract, and it is completely surrounded by the holdings of big companies. I feel sure it is rich in oil. We propose to drill four wells on this forty-acre lease. Would you like to share in our success? You have that opportunity. Our stock is going fast, however, as men who won with me before are backing me again. Fill out the enclosed application. Do it to-day.

IX. Write a personal letter of four paragraphs in which each paragraph is devoted to a single topic.

X. Develop orally the following outline of a business letter:

In answer to your letter of March 6 we wish to say that we have a number of houses for rent at this time.

We shall be glad if you will let us know at once if you are interested in any of these houses.

We appreciate your letter of inquiry.

**Coherence.**—The second quality which a good paragraph must have, is coherence. A paragraph has coherence if the various sentences in it “stick together”; if in reading it we pass from one sentence to the next smoothly and without confusion. Coherence, then, concerns the relation of the sentences to each other. There are three ways in which the sentences may be bound together—by sentence order, connectives, and repetition. The methods are separated here for convenience of discussion; in actual use they are combined and a single paragraph will often illustrate all three methods.

**Sentence Order.**—In order to avoid confusion the sentences of a paragraph should be arranged in an orderly, logical plan. Sentences which refer to the various sub-topics will naturally fall under their respective heads. But in paragraphs in which there is only a single topic or even in the sentences that compose the sub-topics, there should be a definite sentence order.

**In Narration.**—In a narrative, sentences are usually arranged in the order of time; just as the separate events related in the paragraph occur one after the other, so should the sentences describing these events follow in the same order. If they are so arranged, the relation of each sentence to those which precede and those which follow it is at once evident, and the reader grasps the meaning of the paragraph without effort. The following paragraph from Poe's *Gold Bug* will serve as an illustration:

Driving a peg with great nicety into the ground, at the precise spot where the beetle fell, my friend now produced from

his pocket a tape measure. Fastening one end of this at that point of the trunk of the tree which was nearest the peg, he unrolled it till it reached the peg, and thence farther unrolled it, in the direction already established by the two points of the tree and the peg, for the distance of fifty feet—Jupiter clearing away the brambles with a scythe. At the spot thus attained a second peg was driven, and about this, as a centre, a rude circle, about four feet in diameter, described. Taking now a spade himself, and giving one to Jupiter and one to me, Legrand begged us to set about digging as quickly as possible.

**In Description.**—So also in description should a regular sentence order be maintained. The usual order is that in which the eye perceives the details. Thus in describing a house, the usual order is to proceed from the outside to the interior of the house or from the general appearance to a more detailed description. For instance, in *The Fall of the House of Usher* Poe first describes the atmosphere that surrounds the House, then the details of its outward appearance; passing within, he describes the interior in general terms and then gives a detailed description of the particular room in which he found himself.

In the following paragraph from *The Legend of Sleepy Hollow*, Irving wishes to describe Ichabod Crane. He begins with the general statement that he was from Connecticut; then describes his appearance as a whole; next his head in detail; and concludes the description with a striking comparison.

In this by-place of nature, there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly

its legions of frontier woodsmen and country school-masters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

**In Exposition and Argumentation.**—In exposition and argumentation there are many orders possible; sometimes it is advantageous to proceed from simple ideas to more complex, or from unimportant to important, or from the known to the unknown. But whatever method is chosen, the sentences should be arranged in accord with it and not be put into the paragraph as they happen to suggest themselves to the writer.

**Sentence Order an Aid to Emphasis.**—The proper arrangement of the sentences in a paragraph is most important. In the first place, it is an aid to unity in that it often serves to indicate a sentence which should be omitted; if a sentence fails to fit into the sentence order of the paragraph, its failure to do so is often due to the fact that it really does not belong in the paragraph. The way in which sentence order helps coherence has already been explained.

Proper sentence order also determines almost wholly what is variously called the Mass, the Proportion, or the Emphasis of the paragraph. By these names is meant merely the most effective arrangement of the facts in the paragraph.

Important facts should be placed in important positions—usually the beginning and the end. These are the places that first catch and then hold the reader's attention; for this reason, the main thought of the paragraph is usually presented at the beginning, then developed in the middle, and repeated or summarized at the end. It is often well to end with a striking, forceful sentence that remains in the reader's memory and thus rounds out the paragraph and adds emphasis to it. See, for example, the paragraphs on pages 241, 251, 268, 272.

### EXERCISES

I. What sentence order is observed in the following paragraphs?

1. MORRIS, *The Lure of the Berry*, page 229.
2. STEVENSON, *Merry Men*, page 257.
3. THOMPSON, *The Bells of San Gabriel*, page 231.
4. SCOTT, *Ivanhoe*, page 244.
5. STOCKTON, *Love Before Breakfast*, page 245.
6. WEBSTER, *The Bunker Hill Monument*, paragraph 31.
7. POE, *Masque of the Red Death*, paragraph 9.

II. Find in the tales from Poe two paragraphs that illustrate the order of time in narration and one paragraph that illustrates the order most frequently used in description.

**Connectives.**—Another way of binding the sentences together is by means of connectives. These may be words, phrases, clauses, or even sentences; as, *and*, *but*, *this*, *that*, *again*, *hence*, *therefore*, *however*, *in the second place*, *on the contrary*, *on the other hand*. These refer to the preceding sentence and thus link the two sentences together. In order to avoid monotony the connectives are not always placed at the beginning of the sentence, but are sometimes

preceded by other words. This makes the style smoother; the connectives are there, but they are not emphasized by being placed at the first of the sentence. An excellent method of preserving coherence is to begin one sentence with words which refer to the end of the preceding sentence; thus in the paragraph from *The Gold Bug* just quoted, the word "this" at the beginning of the second sentence refers to the "tape measure," which was the last word of the first sentence. The word "thus" of the third sentence refers to the entire second sentence, and the "now" of the last sentence refers to all that has preceded. Note that none of these connectives are initial words.

#### EXERCISE

Point out the connectives in the following paragraphs from Poe: *Masque of the Red Death*, 13; *Oval Portrait*, 1.

**Repetition.**—The most subtle and oftentimes the best way of binding the sentences together is to repeat or to suggest in each sentence the main *idea* or subject of the paragraph. In this way the thought flows from sentence to sentence smoothly and easily because the reader sees at a glance the relation of each sentence to the main idea of the paragraph. Another excellence of this method is that it secures unity at the same time that it secures coherence. Notice, for instance, how the idea of Sir Walter Scott binds the following paragraph together. Every sentence refers to him and most of them begin with "He":

*The root of Scott's offending is the root of his greatness: he is not literary in the technical sense of the word. There is nothing professional about him; he is primarily a Scotch gentleman and landed proprietor. He has a natural, out-of-doors way with him which vitally relates him to his people and his country and makes him companionable to all sorts of people.*

It is not necessary to take a special course in the history of thought to understand *him*. *He* has no reform on *his* heart, save the ancient and honorable passion to make the rules of honor bear on all men's consciences and to set the ideals of courage and courtesy before every man's eyes. *He* was not bent on solving the problems of *his* time. *He* was fortunate enough to live in a time which did not confuse fiction with psychology. *He* did not write semi-historical romances because it was easy and profitable, but because *his* heart and imagination were equally under the spell of the rich store of Scottish legends and annals. *He* was, fortunately for us, a Tory, and the French Revolution confirmed *his* early bent. *He*, was, in a word, in the best possible attitude to receive those elements out of early and contemporary life which gave *his* genius wings, and equipped *him* to set the spectacle of life before the world as he saw it through a vivacious, pictorial imagination. —MABIE, *Backgrounds of Literature*.

In the following paragraph the main ideas of the topic sentence are, first, the wind, and second, its relation to Stevenson. These two ideas are repeated in every sentence in the paragraph, thus binding them together. The words which repeat the idea of the wind and of Stevenson have been italicized:

*The wind among the trees was my lullaby.* Sometimes it sounded for minutes together with a steady, even rush, not rising nor abating; and again it would swell and burst like a great crashing breaker, and the trees would patter *me* all over with big drops from the rain of the afternoon. Night after night, in *my* own bedroom in the country, *I* have given ear to this perturbing concert of the *wind* among the woods; but whether it was a difference in the trees, or the lie of the ground, or because *I* was *myself* outside and in the midst of *it*, the fact remains that the *wind* sang to a different tune among these woods of Gévaudan. *I* hearkened and hearkened; and meanwhile sleep took gradual possession of *my* body and subdued

*my* thoughts and senses; but still *my* last waking effort was to *listen* and distinguish, and *my* last conscious state was one of wonder at the foreign *clamor* in my ears.—STEVENSON, *An Inland Voyage*.

**Parallel Construction.**—Another variety of repetition that aids coherence is what is known as parallel construction. Here the *form* of the sentence or clause is repeated. The similarity of form suggests a similarity of meaning and indicates that the sentences are to be regarded as of equal importance. The reader is thus enabled to see at once the relation between them.

Proper punctuation is often an aid to parallel construction. If a number of closely connected simple sentences are put into one sentence, the divisions being marked by semicolons, the reader catches their relation to each other more easily than if they were separate. Avoidance of a needless shifting of the subject from sentence to sentence, or of a needless change from active to passive voice will, by aiding the clearness of the paragraph, also help its coherence.

After you have written your paragraph it is well to go over it carefully, asking yourself these questions: (1) Is the main idea or purpose plain? (2) Does every sentence have a definite relation to this main idea? (3) Should any sentences be omitted or added? (4) Can the sentence order be improved? (5) Can the coherence be improved? (6) How does it sound when it is read aloud?

**Combination of Methods.**—In the following paragraph the sentences are arranged in the order of time; they are furthermore connected by the words “But” and “Besides” at the beginning of the second and third sentences, and by the fact that the idea of Pen is repeated in each sentence. The last sentence contains several parallel constructions that are separated by semi-colons.



Helen Pendennis by the sheer force of love divined a great number of her son's secrets. But she kept these things in her heart (if we may so speak), and did not speak of them. Besides, she had made up her mind that he was to marry little Laura: she would be eighteen when Pen was six-and-twenty; and had finished his college career; and had made his grand tour; and was settled either in London, astonishing all the metropolis by his learning and eloquence at the bar, or better still in a sweet country parsonage surrounded with hollyhocks and roses, close to a delightful romantic ivy-covered church, from the pulpit of which Pen would utter the most beautiful sermons ever preached.—THACKERAY, *Pendennis*.

### EXERCISES

I. In the following paragraphs point out the topic sentence and the methods of coherence used.

1. A little after sundown the full fury of the gale broke forth, such a gale as I have never seen in summer, nor, seeing how swiftly it had come, even in winter. Mary and I sat in silence, the house quaking overhead, the tempest howling without, the fire between us sputtering with rain drops. Our thoughts were far away with the poor fellows on the schooner, or my not less unhappy uncle, houseless on the promontory; and yet ever and again we were startled back to ourselves, when the wind would rise and strike the gable like a solid body, or suddenly fall and draw away, so that the fire leaped into flame and our hearts bounded in our sides. Now the storm in its might would seize and shake the four corners of the roof, roaring like Leviathan in anger. Anon, in a lull, cold eddies of tempest moved shudderingly in the room, lifting the hair upon our heads and passing between us as we sat. And again the wind would break forth in a chorus of melancholy sounds, hooting low in the chimney, waiting with flutelike softness round the house.—STEVENSON, *The Merry Men*.

2. MABIE, *Backgrounds of Literature*, page 232.

II. In the following paragraphs point out the topic sentence, the outline, and the methods of coherence.

1. For, first, the storm that I had foreseen was now advancing with almost tropical rapidity. The whole surface of the sea had been dulled from its conspicuous brightness to an ugly hue of corrugated lead; already in the distance the white waves, the "skipper's daughters," had begun to flee before a breeze that was still insensible on Aros; and already along the curve of Sandag Bay there was a splashing run of sea that I could hear from where I stood. The change upon the sky was even more remarkable. There had begun to arise out of the southwest a huge and solid continent of scowling cloud; here and there, through the rents in its contexture, the sun still poured a sheaf of spreading rays; and here and there, from all its edges, vast inky streamers lay forth along the yet unclouded sky. The menace was express and imminent. Even as I gazed, the sun was blotted out. At any moment the tempest might fall upon Aros in its might.—STEVENSON, *The Merry Men*.

2. The most favorite object of curiosity, however, is Shakespeare's chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit: whether this be done with the hope of imbibing any of the inspiration of the bard I am at a loss to say, I merely mention the fact; and mine hostess privately assured me, that, though built of solid oak, such was the fervent zeal of devotees, that the chair had to be new-bottomed at least once in three years. It is worthy of notice also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter; for

though sold some few years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney corner.

I am always of easy faith in such matters, and am ever willing to be deceived, where the deceit is pleasant and costs nothing. I am therefore a ready believer in relics, legends, and local anecdotes of goblins and great men; and would advise all travellers who travel for their gratification to be the same. What is it to us, whether these stories be true or false, so long as we can persuade ourselves into the belief of them, and enjoy all the charm of the reality? There is nothing like resolute, good-humoured credulity in these matters; and on this occasion I went even so far as willingly to believe the claims of mine hostess to a lineal descent from the poet, when, luckily for my faith, she put into my hands a play of her own composition, which set all belief in her consanguinity at defiance.—IRVING, *Stratford-on-Avon*.

3. To explain this conversation it must be mentioned that in the center of Georgiana's left cheek there was a singular mark, deeply interwoven, as it were, with the texture and substance of her face. In the usual state of her complexion—a healthy though delicate bloom—the mark wore a tint of deeper crimson, which imperfectly defined its shape amid the surrounding rosiness. When she blushed it gradually became more indistinct, and finally vanished amid the triumphant rush of blood that bathed the whole cheek with its brilliant glow. But if any shifting motion caused her to turn pale there was the mark again, a crimson stain upon the snow, in what Aylmer deemed an almost fearful distinctness. Its shape bore not a little similarity to the human hand, though of the smallest pygmy size. Georgiana's lovers were wont to say that some fairy at her birth had laid her tiny hand upon the infant's cheek, and left this impress there in token of the magic endowments that were to give her such sway over all hearts. Many a desperate swain would have risked life for the privilege of pressing his lips to the mysterious hand. It must not be concealed, however, that

the impression wrought by this fairy sign manual varied exceedingly, according to the difference of temperament in the beholders. Some fastidious persons—but they were exclusively of her own sex—affirmed that the bloody hand, as they chose to call it, quite destroyed the effect of Georgiana's beauty, and rendered her countenance even hideous. But it would be as reasonable to say that one of those small blue stains which sometimes occur in the purest statuary marble would convert the Eve of Powers to a monster. Masculine observers, if the birthmark did not heighten their admiration, contented themselves with wishing it away, that the world might possess one living specimen of ideal loveliness without the semblance of a flaw. After his marriage—for he thought little or nothing of the matter before—Aylmer discovered that this was the case with himself.—HAWTHORNE, *The Birthmark*.

III. The connecting words—conjunctions, pronouns and the like—have been omitted in the following paragraphs. Supply suitable connectives at the places indicated.

1. Endicott rested on his sword and closely surveyed the dress and aspect of the hapless pair. There — stood, pale, downcast, and apprehensive. — there was an air of mutual support and pure affection, seeking aid and giving it, that showed — to be man and wife, with the sanction of the priest upon — love. The youth, in the peril of the moment, had dropped his gilded staff, and thrown his arm about the Lady of the May, who leaned against his breast, too lightly to burden him, but with weight enough to express that — destinies were linked together, for good or evil. — looked first at each other, and then into the grim captain's face. There — stood, in the first hour of wedlock, while the idle pleasures, of which — companions were the emblems, had given place to the sternest cares of life, personified by the dark Puritans. — never had — youthful beauty seemed so pure and high as when its glow was chastened by adversity.—HAWTHORNE, *The Maypole of Merry Mount*.

2. All through my boyhood and youth, I was known and pointed out for the pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. — kept always two books in — pocket, one to read, one to write in. As — walked, — mind was busy fitting what — saw with appropriate words; when — sat by the roadside, — would either read, or a pencil and a penny version-book would be in — hand, to note down the features of the scene or commemorate some halting stanzas. — — lived with words. And what — thus wrote was for no ulterior use, it was written consciously for practice. It was not so much that — wished to be an author (though — wished that too), as that — had vowed that — would learn to write. — was a proficiency that tempted —; and — practiced to acquire it, as men learn to whittle, in a wager with —. Description was the principal field of — exercise; for to any one with senses there is always something worth describing, and town and country are but one continuous subject. — — worked in other ways also; often accompanied — walks with dramatic dialogues, in which — played many parts, and often exercised — in writing down conversations from memory.—STEVENSON, *A College Magazine*.

#### IV. Improve the coherence in the following passages.

1. There were not many persons on the boat. It was winter and the trip was rough. A little group of men sat in the smoking room. A coal fire burned in the grate. The animal instinct to huddle together kept the men around the fire. It was twelve o'clock. Everybody had gone to bed except Pierce and me. We were too excited to sleep. We wanted a chance to talk over the events of the day by ourselves.

2. The supper bell rings at seven o'clock and the boys file slowly into the dining-room. They stand until grace is said by the chaplain. They sit down with much scraping of chairs. The food is served by students who are working their way through school. The service is quick and satisfactory in every

particular. There is much noise and confusion in the dining hall. It is difficult to carry on a conversation with the boys at your table. The atmosphere is jolly and the food is well-cooked and abundant. I enjoy my meals.

V. Outline a paragraph upon the topic, "The customer is always right." Develop the outline into a paragraph. Connect each sentence to the one that precedes it and indicate the method of connection which you have used.

**Relation of the Paragraph to Other Paragraphs.**—We have now to consider the relation of the paragraph to other paragraphs; to consider it not as a unit, but as treating one phase of the whole composition. From our definition of the paragraph (see page 219) we saw that it should be formed more or less distinctly in the writer's mind before it is written; that is to say, a writer should not merely set down in successive sentences all he has to say and then divide it into convenient sections by means of paragraphs. Such divisions would be purely mechanical and would have no unity.

**Outline of the Composition.**—Before beginning to write you must make an outline of what you are going to write about; you must select your main topic and then put down the sub-topics which you intend to develop. The best method is to put down, in as orderly a fashion as possible, all the points that occur to you. These points should always be expressed in complete sentences. If you let words or phrases represent your points in the outline, you will not be able to revise the points or to change their order as well as if each point was expressed in a sentence.

The main difficulty in writing a composition, as in doing many other things, is in making a start. If points upon a given subject do not readily occur to you, ask yourself questions about it. Begin with such questions as, *What?*,

*Where?*, *When?*, *How?*, and *Why?* If you are asked to write upon the settlement of New England by the Puritans, for example, you might well begin to outline your subject by asking, Where did they come from? What was their object in leaving? Why did they choose America as a home? How were they different from the people that settled Virginia? etc. The same method may be applied to any subject—to a trip that you once took or to a discussion of some phase of immigration.

Having put down all the points that you can think of, now examine them carefully, throwing away those that are of no importance for your purpose and expanding those that are of the most importance. In the process of this revision, other points will doubtless occur to you. After you have selected the points which you wish to make, you must then arrange them in the proper order. Just as in the case of the single paragraph (page 233), so here, the order in which the various topics are arranged is most important. The rules which govern the arrangement of the topics within the paragraph can be applied equally well to the wider field of the topics in the composition. In Narration the usual order is that of time; in Description from general appearance to more specific details; and in Exposition and Argumentation from the simple to the complex or from the unimportant to the most important.

(A)

Topic: What I Would Do with Five Thousand Dollars

- Sub-topics: (1) Large sum  
(2) No experience  
(3) Permanent benefit  
(4) Pleasure  
(5) Others

- (6) Danger
- (7) Insurance

## (B)

Topic: What I Would Do with Five Thousand Dollars

Sub-topics: (1) Five thousand dollars is the largest sum of money I have ever had.

- (2) I have had no experience in spending such a sum.
- (3) I would spend part of it in securing for myself some permanent benefit, such as an education.
- (4) I would spend part of it in pleasure—for example, in travel.
- (5) Part of it ought to be spent in giving pleasure to others.
- (6) If I spend it unwisely, I may do myself more harm than good with it.
- (7) I ought to buy life insurance with some of it.

When we write out the sentences for which the words in Outline (A) stood, we see how much clearer the subject becomes for us. We not only see better the relations between the topics, but the writing of the sentences suggests methods of development. For instance, in Outline (B) we can see that (1) and (2) are closely related and should therefore be combined under a single head. The mere writing of (3) and (4) suggests education and travel as illustrations of the ideas which they contain, and the mention of these two words suggests that there is a definite relation between (3) and (4)—since travel is often a real education, we see that what gives us pleasure may also be of permanent benefit to us. Stating (5) in fuller form shows that it, too, is related to the idea of pleasure, and



suggests that in giving pleasure to others we also gain pleasure for ourselves. In (B) we see just what the word *Danger* in (6) and the word *Insurance* in (7) stood for.

Not only does the fuller statement in (B) show more clearly the relation between the ideas of (A), but it also shows the necessity of rearranging the order of the ideas. We see, for instance, that (2) should be included in (1), that (6) is of an introductory nature and should be placed after (2), that (7) is related to (3) and should therefore be connected with it. The revised outline would then be as follows:

(C)

Topic: What I Would Do with Five Thousand Dollars

Sub-topics: (1) I have no experience in spending such a sum. There is, therefore, a danger lest I spend part of it foolishly.

(2) Part of it would be spent for pleasure—for example, in travel.

(3) The highest form of pleasure is that which contributes most to our permanent benefit, and therefore a large part of the sum would be spent in education and life insurance.

(4) I ought to spend a part of my money in helping others.

The points having been selected and their order having been determined, each point is then, in the simpler forms of composition at least, developed into a separate paragraph.

**Importance of the Outline.**—The selection of details and their grouping must always be made from the point of view of the reader; the purpose of the writer is to convey his thought to the reader

as clearly and forcibly as possible. A good outline is one that enables the reader to follow easily and completely the thought contained in the composition. Before the writer can make his thought clear to some one else, he must first make it clear to himself. There is no better aid to clear thinking than the analysis of a subject into its component parts—or, in other words, than the making of outlines. This needs to be stressed in the teaching of composition because a majority of pupils are accustomed to writing without having made even an elementary outline of what they wish to say; they write their compositions as they write their personal letters—putting down the details as they occur to them.

*The outline of a composition, whether it contains one paragraph or many, must be made before the writing is begun.* The longer the composition, the greater the need of a definite outline. The importance of the outline cannot be overstressed. It is to the composition what the foundation is to a house—an absolute necessity. You cannot write a good composition without having first made a good plan for it.

If, then, each paragraph deals with one phase of the subject, a list of the topic sentences as they occur should correspond with the outline of the whole composition. This is very frequently the case. For instance, in describing a trip we might naturally divide the subject into three divisions—(1) Our preparations for leaving were very hurried, (2) The trip was a continuous round of pleasure, (3) The return trip was made very quickly—and devote a paragraph to each division. If, however, the trip itself was more important than the preparation for it, or than the return, then several paragraphs might be given to it. Or if the first and second topics of a subject were of slight

importance, and the third of greater importance, the writer might combine the first two topics in a single paragraph. But it is better for the beginner, whenever possible, to make each paragraph conform to one division of the main subject.

### EXERCISES

I. Select the topic sentences of paragraphs 1-8 in Macaulay's *Samuel Johnson*. Show that they form an outline of Johnson's early life.

II. Prepare an outline by topic sentences for a five minute talk on "Walking as an Exercise." Be prepared to make the talk if called on in class.

III. Improve the order of the topics in the following outlines:

#### Our Town and the War.

Our record in France was highly creditable.

Many of our boys volunteered before the draft was taken.

We took but little interest in the War until the United States became involved in it.

The townspeople kept the home fires burning while we were in France.

#### Our Basketball Team

Few of last year's players returned this year.

Plans have already been made for next season.

The schedule this year was not well arranged.

The team showed steady improvement throughout the season.

We lost the first four games.

IV. Make an outline of four topic sentences for each of the following themes. Explain the order in which you arrange your topics.

The Value of Exercise.

The Advantages of a Public Library.

The Giving of Christmas Gifts.

Develop one of the topic sentences into an oral paragraph.

V. Write a paragraph of at least 300 words on one of the following topics:

My Reading   Learning to Swim   The Value of Good Roads

Before you write the paragraph make an outline of it containing three sub-topics. Put the outline at the head of the paragraph. Indicate the methods which you used to gain coherence.

Expand each of the sub-topics into a separate paragraph.

**Coherence in the Composition.**—There are two ways by which the writer may connect his paragraph with those which precede and those which follow it. The first method is by giving to it a clearly perceived unity. If the reader sees clearly at the beginning of the paragraph that a new idea is taken up, and later perceives that the paragraph is limited to a discussion of this idea, he sees at once the relation of the paragraph in question to the whole composition. When he reaches the end of it, he realizes that he has reached the end of the discussion of that particular phase of the subject, and is thus prepared to proceed to the next phase. For this reason, it is a good rule to begin most paragraphs with a topic sentence, thus marking the beginning of a new topic.

**Final Sentence.**—It is likewise well, in many cases, to indicate the end of a paragraph by means of an emphatic final sentence that marks in the reader's mind the close of the topic. Sometimes, especially

if the paragraph is a long one, the sentence may repeat the idea of the topic sentence. For examples of a final topic sentence see Newcomb, *University Athletics*, page 235; Stevenson, *An Inland Voyage*, page 254; Irving, *The Legend of Sleepy Hollow*, page 250.

In the following paragraph note the striking form of the final sentence and the way in which it repeats or sums up the topic of the paragraph:

The wild desire to be forever racing against old Father Time is one of the kill-joys of modern life. That ancient traveller is sure to beat you in the long run, and as long as you are trying to rival him, he will make your life a burden. But if you will only acknowledge his superiority and profess that you do not approve of racing after all, he will settle down quietly beside you and jog along like the most companionable of creatures. It is a pleasant pilgrimage in which the journey itself is part of the destination.—VAN DYKE, *Little Rivers*.

By making each paragraph contain one definite idea, the outline of the entire composition and the relation of its ideas to each other can be clearly perceived.

**Coherence Between Paragraphs.**—But the paragraphs of a theme should not only be separated but also connected. They should not follow each other as beads upon a string, but there should be some real connection between them. They should be units, but not disconnected units. The connecting links serve to bind the various paragraph units into the larger unit of the whole composition; they enable the reader to pass from one paragraph to the next without confusion, because he perceives the relation between them.

Occasionally, the last sentence of a paragraph points forward to the next one; more frequently, however, the con-

necting link is contained in the first sentence of the paragraph and points backward. These links may consist of single conjunctions, such as *and*, *but*, *nevertheless*, etc., or a noun or pronoun that refers to what has preceded. Sometimes a phrase, clause, or even a sentence may be used.

The following are initial sentences from several of the paragraphs in Hawthorne's story of *Ethan Brand*. Note how each of them refers to the preceding paragraph.

*Nevertheless*, he felt uncomfortable at his situation ...

*Among the throng too*, came another personage ...

*These three worthies* pressed forward ...

*Meanwhile*, Ethan Brand had resumed his seat ...

*When they had gone*, Ethan Brand sat listening to the crackling of the kindled wood ...

*Thus* Ethan Brand became a fiend.

Notice how Stevenson gains coherence in *A Lodging for the Night* by beginning each paragraph with some reference to the one that precedes.

... "Tread out that fire, Nick!"

*But Nick was better employed*; he was quietly taking Villon's purse. . . . .

*No sooner had the theft been accomplished* than Villon shook himself, jumped to his feet, and began to scatter and extinguish the ashes. . . . . He was the first by general consent to issue forth into the street.

*The wind had triumphed and swept all clouds from the heaven*. . . . . He . . . choosing a street at random, stepped boldly forward in the snow.

Two things preoccupied him *as he went*. . . . . He was the only moving thing in the white streets. . . .

*Suddenly he saw a long way before him, a black clump and a couple of lanterns*. . . . . He would like to use all his tallow before the light was blown out and the lantern broken.

*While these thoughts were passing through his mind, he was feeling, half mechanically, for his purse.*

There is nothing that will make for greater clearness in either oral or written discourse than this habit of giving to each paragraph a definite unity and of connecting them with each other. In oral discourse it is even more necessary than in written discourse that the divisions be indicated at the beginning and end of each paragraph. The hearer has not the reader's advantage of seeing by means of the indentation of print that one paragraph has ended and another begun. The speaker must, therefore, pay especial attention to the opening and closing sentences of his paragraphs and in them indicate clearly when he has finished one topic and when he begins another.

**Summary.**—In passing, therefore, from the consideration of the paragraph as a unit to the consideration of the composition as a whole, four points must be borne in mind: (1) To make an outline of the subject, the topics of which shall be expressed in sentences and shall correspond to the paragraphs of the composition; (2) to arrange these topic sentences in the order that is best adapted to bring out the idea that the writer wishes to express; (3) to give each paragraph a distinct and easily recognized unity; (4) to connect each paragraph with the one that precedes or follows it.

**Unusual Uses of the Paragraph.**—There are several unusual uses of the paragraph which should, perhaps, be explained. Occasionally, for the sake of emphasis, especially in narration, a single short sentence is placed in a paragraph by itself. Standing thus alone it receives

more attention than if it were merely a part of a larger paragraph.

Wildly excited with wine, the unexpected interruption rather delighted than surprised me. I staggered forward at once, and a few steps brought me to the vestibule of the building. In this low and small room there hung no lamp; and no light at all was admitted, save that of the exceedingly feeble dawn which made its way through the semi-circular window. As I put my foot over the threshold, I became aware of the figure of a youth about my own height, and habited in a white kerseymere morning frock, cut in the novel fashion of the one I myself wore at the moment. This the faint light enabled me to perceive; but the features of his face I could not distinguish. Upon my entering, he strode hurriedly up to me, and, seizing me by the arm with a gesture of petulant impatience, whispered the words "William Wilson!" in my ear.

I grew perfectly sober in an instant.—Poe, *William Wilson*.

In somewhat similar fashion a writer will sometimes put into a single short paragraph the topic that is to be developed in the paragraphs that follow. Thus Van Dyke, in his essay, *Little Rivers*, has this short paragraph:

Little rivers seem to have the indefinable quality that belongs to certain people in the world—the power of drawing attention without courting it, the faculty of exciting interest by their very presence and way of doing things.

This is a sort of topic sentence for a number of paragraphs that follow it; its importance, therefore, justifies its being set apart.

In like manner, the result or conclusion of a discussion that has extended over several paragraphs may be set apart in a single paragraph. The young writer, however, is advised not to avail himself of these unusual types until he has first mastered the use of the regular forms.



## EXERCISES

I. Show how the paragraphs are connected with each other in the following selections. Indicate any paragraphs that seem to have emphatic final sentences.

Macaulay's *Samuel Johnson*, Paragraphs 1-3, 5-8, 11-12, 13-14, 15-19, 22-23, 30-32, 38-39, 41-42, 43-44.

Irving's *Stratford on Avon*, page 257.

II. Find in the tales from Poe five instances of coherence between paragraphs.

III. Find in your reading four paragraphs that are connected with the paragraph that precedes them; point out the connecting link.

IV. Give the topic sentence and outline of the following paragraph. Show how its sentences are connected with each other and how it is connected with the paragraph that preceded it. Comment on the last sentence.

Now, of this pleasant pastime there are three principal forms. You may go as a walker, taking the river-side path, or making a way for yourself through the tangled thickets or across the open meadows. You may go as a sailor, launching your light canoe on the swift current and committing yourself for a day, or a week, or a month, to the delightful uncertainties of a voyage through the forest. You may go as a wader, stepping into the stream and going down with it, through rapids and shallows and deeper pools, until you come to the end of your courage and the daylight. Of these three ways I know not which is best. But in all of them the essential thing is that you must be willing and glad to be led; you must take the little river for your guide, philosopher, and friend.—VAN DYKE, *Little Rivers*.

V. Give the topic sentence of the second paragraph in the following selection; show how it is connected with the first paragraph and how its sentences are connected

with each other. How is the third paragraph connected with the second?

"Learning" is not involved. No one has ever dreamed of imparting learning to undergraduates. It cannot be done in four years. The issue does not rise to that high ground. The question is merely this: Do we wish college to be, first of all and chiefly, a place of mental discipline or only a school of general experience; and, if we wish it to be a place of mental discipline, of what sort do we wish the discipline to be—a general awakening and release of the faculties or a preliminary initiation into the drill of a particular vocation?

These are questions which go to the root of the matter. They admit of no simple and confident answer. Their roots spring out of life and all its varied sources. To reply to them, therefore, involves an examination of modern life and an assessment of the part an educated man ought to play in it—an analysis which no man may attempt with perfect self-confidence. The life of our day is a very complex thing which no man may pretend to comprehend in its entirety.

But some things are obvious enough concerning it. There is an uncommon challenge, etc.—WOODROW WILSON, *What is a College For?*

VII. Expand the following topic sentences into a letter of four paragraphs. Arrange them in any order that you wish, but put your most important paragraph last and give it more space than any of the others. See that each paragraph is connected with the paragraph that precedes it.

My visit in your home was most enjoyable in every way. There are several news items in which you may be interested. On my way home a most amusing incident occurred. The weather now is glorious.

VIII. Write a paragraph of at least 300 words on the subject, *The Benefits of Moving Pictures*. Make three sub-

topics. Make the first sentence the topic sentence. Indicate the methods you used to gain coherence.

Expand the foregoing paragraph into a short theme by developing each of the sub-topics into one or more paragraphs. Connect each paragraph with the one that precedes it; underscore the words which form the connecting link.





*Benj. Franklin*

## CHAPTER VI

### WEBSTER'S "THE BUNKER HILL MONUMENT" AND WASHINGTON'S "FAREWELL ADDRESS"

#### INTRODUCTION

Webster's oration delivered at the laying of the cornerstone of the Bunker Hill Monument is one of the great orations in the English language. At the time of its delivery the steps of the infant republic were as yet hesitant and uncertain. Our destiny as one of the world's great democracies had not yet been assured. Statesmen like Webster, Clay, and Calhoun differed on principles of government which today we regard as fundamentals. It was for Webster to advance and champion the idea of nationalism.

"The vision of future empire," says Senator Lodge, "the dream of the destiny of an unbroken union touched and kindled his imagination. He could hardly speak in public without an allusion to the grandeur of American nationality, and a fervent appeal to keep it sacred and intact. For fifty years, with reiteration ever more frequent, sometimes with rich elaboration, sometimes with brief and simple allusion, he poured this message into the ears of a listening people. His words passed into text-books, and became the first declamations of school-boys. They were in every one's mouth. They sank into the hearts of the people, and became unconsciously a part of their life and daily thoughts."

The oration we are to study sets a standard for patriotic oratory. There are bursts of emotion and flights of fancy,

but these do not affect the logical and orderly arrangement of the speech. The keynote of the whole is the glory of America. The final words of his peroration voice this idea. "Let our object be, *our country, our whole country, and nothing but our country*. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever!"

### THE BUNKER HILL MONUMENT

1. This uncounted multitude before me and around me proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude turned reverently to heaven in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts.<sup>1</sup>

2. If, indeed, there be anything in local association fit to affect the mind of man, we need not strive to repress the emotions which agitate us here. We are among the sepulchres of our fathers. We are on ground, distinguished by their valor, their constancy, and the shedding of their blood. We are here, not to fix an uncertain date in our annals, nor to draw into notice an obscure and unknown spot. If our humble purpose had never been conceived, if we ourselves had never been born, the 17th of June, 1775, would have been a day on which all subsequent history would have poured its light, and the eminence where we stand a point of attraction to the eyes of successive generations. But we are Americans. We live in what may be called the early age of this great continent; and we know that our posterity, through all time, are here to enjoy and suffer the allotments of humanity. We see before us a probable train of great events; we know that our own fortunes have been happily cast; and it is natural,

therefore, that we should be moved by the contemplation of occurrences which have guided our destiny before many of us were born, and settled the condition in which we should pass that portion of our existence which God allows to men on earth.

3. We do not read even of the discovery of this continent, without feeling something of a personal interest in the event; without being reminded how much it has affected our own fortunes and our own existence. It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say that most touching and pathetic scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled thoughts; extending forward his harassed frame, straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture and ecstasy, in blessing his vision with the sight of the unknown world.

4. Nearer to our times, more closely connected with our fates, and therefore still more interesting to our feelings and affections, is the settlement of our own country by colonists from England. We cherish every memorial of these worthy ancestors; we celebrate their patience and fortitude; we admire their daring enterprise; we teach our children to venerate their piety; and we are justly proud of being descended from men who have set the world an example of founding civil institutions on the great and united principles of human freedom and human knowledge. To us, their children, the story of their labors and sufferings can never be without its interest. We shall not stand unmoved on the shore of Plymouth, while the sea continues to wash it; nor will our brethren in another early and ancient Colony<sup>2</sup> forget the place of its first establishment, till their river shall cease to flow by it. No vigor of youth, no maturity of manhood,



will lead the nation to forget the spots where its infancy was cradled and defended.

5. But the great event in the history of the continent, which we are now met here to commemorate, that prodigy of modern times, at once the wonder and the blessing of the world, is the American Revolution. In a day of extraordinary prosperity and happiness, of high national honor, distinction, and power, we are brought together, in this place, by our love of country, by our admiration of exalted character, by our gratitude for signal services and patriotic devotion.<sup>3</sup>

6. The Society whose organ I am<sup>4</sup> was formed for the purpose of rearing some honorable and durable monument to the memory of the early friends of American Independence. They have thought, that for this object no time could be more propitious than the present prosperous and peaceful period; that no place could claim preference over this memorable spot; and that no day could be more auspicious to the undertaking than the anniversary of the battle which was here fought. The foundation of that monument we have now laid. With solemnities suited to the occasion, with prayers to Almighty God for His blessing, and in the midst of this cloud of witnesses, we have begun the work. We trust it will be prosecuted, and that, springing from a broad foundation, rising high in massive solidity and unadorned grandeur, it may remain as long as Heaven permits the works of men to last, a fit emblem, both of the events in memory of which it is raised, and of the gratitude of those who have reared it.

7. We know, indeed, that the record of illustrious actions is most safely deposited in the universal remembrance of mankind. We know, that if we could cause this structure to ascend, not only till it reached the skies, but till it pierced them, its broad surfaces could still contain but part of that which, in an age of knowledge, hath already been spread over the earth, and which history charges itself with making known to all future times. We know that no inscription on entablatures less broad than the earth itself can carry information

of the events we commemorate where it has not already gone; and that no structure, which shall not outlive the duration of letters and knowledge among men, can prolong the memorial. But our object is, by this edifice, to show our own deep sense of the value and importance of the achievements of our ancestors; and, by presenting this work of gratitude to the eye, to keep alive similar sentiments, and to foster a constant regard for the principles of the Revolution. Human beings are composed, not of reason only, but of imagination also, and sentiment; and that is neither wasted nor misapplied which is appropriated to the purpose of giving right direction to sentiments, and opening proper springs of feeling in the heart. Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit. It is higher, purer, nobler. We consecrate our work to the spirit of national independence, and we wish that the light of peace may rest upon it forever. We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our own land, and of the happy influences which have been produced, by the same events, on the general interest of mankind. We come, as Americans, to mark a spot which must forever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event to every class and every age. We wish that infancy may learn the purpose of its erection from maternal lips, and that weary and withered age may behold it, and be solaced by the recollections which it suggests. We wish that labor may look up here, and be proud, in the midst of its toil. We wish that, in those days of disaster, which, as they come upon all nations, must be expected to come upon us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power are still strong. We wish that this column, rising towards

heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object to the sight of him who leaves his native shore, and the first to gladden his who revisits it, may be something which shall remind him of the liberty and the glory of his country. Let it rise! let it rise, till it meet the sun in his coming; let the earliest light of the morning gild it, and parting day linger and play on its summit.<sup>5</sup>

8. We live in a most extraordinary age. Events so various and so important that they might crowd and distinguish centuries are, in our times, compressed within the compass of a single life. When has it happened that history has had so much to record in the same term of years, as since the 17th of June, 1775? Our own Revolution, which, under other circumstances, might itself have been expected to occasion a war of half a century, has been achieved; twenty-four sovereign and independent States erected; and a general government established over them, so safe, so wise, so free, so practical, that we might well wonder its establishment should have been accomplished so soon, were it not far the greater wonder that it should have been established at all. Two or three millions of people have been augmented to twelve, the great forests of the West prostrated beneath the arm of successful industry, and the dwellers on the banks of the Ohio and the Mississippi become the fellow-citizens and neighbors of those who cultivate the hills of New England.<sup>6</sup> We have a commerce, that leaves no sea unexplored; navies, which take no law from superior force; revenues, adequate to all the exigencies of government, almost without taxation; and peace with all nations, founded on equal rights and mutual respect.

9. Europe, within the same period, has been agitated by a mighty revolution, which, while it has been felt in the individual condition and happiness of almost every man, has shaken to the centre her political fabric, and dashed against

one another thrones which had stood tranquil for ages. On this, our continent, our own example has been followed, and colonies have sprung up to be nations. Unaccustomed sounds of liberty and free government have reached us from beyond the track of the sun; and at this moment the dominion of European power in this continent, from the place where we stand to the south pole, is annihilated forever.<sup>7</sup>

10. In the meantime, both in Europe and America, such has been the general progress of knowledge, such the improvement in legislation, in commerce, in the arts, in letters, and, above all, in liberal ideas and the general spirit of the age, that the whole world seems changed.

11. Yet, notwithstanding that this is but a faint abstract of the things which have happened since the day of the battle of Bunker Hill, we are but fifty years removed from it; and we now stand here to enjoy all the blessings of our own condition, and to look abroad on the brightened prospects of the world, while we still have among us some of those who were active agents in the scenes of 1775, and who are now here, from every quarter of New England, to visit once more, and under circumstances so affecting, I had almost said so overwhelming, this renowned theatre of their courage and patriotism..

12. VENERABLE MEN!<sup>8</sup> you have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered! The same heavens are indeed over your heads; the same ocean rolls at your feet; but all else, how changed! You hear now no roar of hostile cannon, you see no mixed volumes of smoke and flame rising from burning Charlestown. The ground strewn with the dead and the dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to

repeated resistance; a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war and death;—all these you have witnessed, but you witness them no more. All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you today with the sight of its whole happy population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling around it, are not means of annoyance to you, but your country's own means of distinction and defense.<sup>9</sup> All is peace; and God has granted you the sight of your country's happiness, ere you slumber in the grave. He has allowed you to behold and to partake the reward of your patriotic toils; and He has allowed us, your sons and countrymen, to meet you here, and in the name of the present generation, in the name of your country, in the name of liberty, to thank you!

13. But, alas! you are not all here! Time and the sword have thinned your ranks. Prescott, Putnam, Stark, Brooks, Read, Pomeroy, Bridge! our eyes seek for you in vain amid this broken band. You are gathered to your fathers, and live only to your country in her grateful remembrance and your own bright example. But let us not too much grieve, that you have met the common fate of men. You lived at least long enough to know that your work had been nobly and successfully accomplished. You lived to see your country's independence established, and to sheathe your swords from war. On the light of Liberty you saw arise the light of Peace, like

“another morn.

Risen on mid-noon;”<sup>10</sup>

and the sky on which you closed your eyes was cloudless.

14. But ah! Him! the first great martyr in this great cause!<sup>11</sup> Him! the premature victim of his own self-devoting heart! Him! the head of our civil councils, and the destined leader of our military bands, whom nothing brought hither but the unquenchable fire of his own spirit! Him! cut off by Providence in the hour of overwhelming anxiety and thick gloom; falling ere he saw the star of his country rise; pouring out his generous blood like water, before he knew whether it would fertilize a land of freedom or of bondage!—how shall I struggle with the emotions that stifle the utterance of thy name! Our poor work may perish; but thine shall endure! This monument may moulder away; the solid ground it rests upon may sink down to a level with the sea; but thy memory shall not fail! Wheresoever among men a heart shall be found that beats to the transports of patriotism and liberty, its aspirations shall be to claim kindred with thy spirit!

15. But the scene amidst which we stand does not permit us to confine our thoughts or our sympathies to those fearless spirits who hazarded or lost their lives on this consecrated spot. We have the happiness to rejoice here in the presence of a most worthy representation of the survivors of the whole Revolutionary army.

16. VETERANS! you are the remnant of many a well-fought field. You bring with you marks of honor from Trenton and Monmouth, from Yorktown, Camden, Bennington, and Saratoga. VETERANS OF HALF A CENTURY! when in your youthful days you put everything at hazard in your country's cause, good as that cause was, and sanguine as youth is, still your fondest hopes did not stretch onward to an hour like this! At a period to which you could not reasonably have expected to arrive, at a moment of national prosperity such as you could never have foreseen, you are now met here to enjoy the fellowship of old soldiers, and to receive the overflowing of a universal gratitude.

17. But your agitated countenances and your heaving breasts inform me that even this is not an unmixed joy. I perceive

that a tumult of contending feelings rushes upon you. The images of the dead, as well as the persons of the living, present themselves before you. The scene overwhelms you and I turn from it. May the Father of all mercies smile upon your declining years, and bless them! And when you shall here have exchanged your embrace, when you shall once more have pressed the hands which have been so often extended to give succor in adversity, or grasped in the exultation of victory, then look abroad upon this lovely land which your young valor defended, and mark the happiness with which it is filled; yea, look abroad upon the whole earth, and see what a name you have contributed to give to your country, and what a praise you have added to freedom, and then rejoice in the sympathy and gratitude which beam upon your last days from the improved condition of mankind!

18. The occasion does not require of me any particular account of the battle of the 17th of June, 1775, nor any detailed narrative of the events which immediately preceded it.<sup>12</sup> These are familiarly known to all. In the progress of the great and interesting controversy, Massachusetts and the town of Boston had become early and marked objects of the displeasure of the British Parliament. This had been manifested in the act for altering the government of the Province, and in that for shutting up the port of Boston. Nothing sheds more honor on our early history, and nothing better shows how little the feelings and sentiments of the Colonies were known or regarded in England, than the impression which these measures everywhere produced in America. It had been anticipated, that, while the Colonies in general would be terrified by the severity of the punishment inflicted on Massachusetts, the other seaports would be governed by a mere spirit of gain; and that, as Boston was now cut off from all commerce, the unexpected advantage which this blow on her was calculated to confer on other towns would be greedily enjoyed. How miserably such reasoners deceived themselves! How little they knew of the depth, and the strength, and

the intenseness of that feeling of resistance to illegal acts of power, which possessed the whole American people! Everywhere the unworthy boon was rejected with scorn. The fortunate occasion was seized everywhere, to show to the whole world that the Colonies were swayed by no local interest, no partial interest, no selfish interest. The temptation to profit by the punishment of Boston was strongest to our neighbors of Salem. Yet Salem was precisely the place where this miserable proffer was spurned, in a tone of the most lofty self-respect and the most indignant patriotism. "We are deeply affected," said its inhabitants, "with the sense of our public calamities; but the miseries that are now rapidly hastening on our brethren in the capital of the Province greatly excite our commiseration. By shutting up the port of Boston, some imagine that the course of trade might be turned hither and to our benefit; but we must be dead to every idea of justice, lost to all feelings of humanity, could we indulge a thought to seize on wealth and raise our fortunes on the ruin of our suffering neighbors." These noble sentiments were not confined to our immediate vicinity. In that day of general affection and brotherhood, the blow given to Boston smote on every patriotic heart from one end of the country to the other. Virginia and the Carolinas, as well as Connecticut and New Hampshire, felt and proclaimed the cause to be their own. The Continental Congress, then holding its first session in Philadelphia, expressed its sympathy for the suffering inhabitants of Boston, and addresses were received from all quarters, assuring them that the cause was a common one, and should be met by common efforts and common sacrifices. The Congress of Massachusetts responded to these assurances; and in an address to the Congress at Philadelphia, bearing the official signature, perhaps among the last, of the immortal Warren, notwithstanding the severity of its suffering and the magnitude of the dangers which threatened it, it was declared, that this Colony "is ready, at all times, to spend and to be spent in the cause of America."



19. But the hour drew nigh which was to put profession to the proof, and to determine whether the authors of these mutual pledges were ready to seal them in blood. The tidings of Lexington and Concord had no sooner spread, than it was universally felt that the time was at last come for action. A spirit pervaded all ranks, not transient, not boisterous, but deep, solemn, determined,

"totamque infusa per artus  
Mens agitat molem, et magno se corpore miscet."<sup>13</sup>

War, on their own soil and at their own doors, was, indeed, a strange work to the yeomanry of New England; but their consciences were convinced of its necessity, their country called them to it, and they did not withhold themselves from the perilous trial. The ordinary occupations of life were abandoned; the plough was staid in the unfinished furrow; wives gave up their husbands, and mothers gave up their sons, to the battles of a civil war. Death might come, in honor, on the field; it might come, in disgrace, on the scaffold. For either and for both they were prepared. The sentiment of Quincy<sup>14</sup> was full in their hearts. "Blandishments," said that distinguished son of genius and patriotism, "will not fascinate us, nor will threats of a halter intimidate; for, under God, we are determined that, wheresoever, whensoever, or howsoever we shall be called to make our exit, we will die free men."

20. The 17th of June saw the four New England Colonies standing here, side by side, to triumph or to fall together; and there was with them from that moment to the end of the war, what I hope will remain with them forever one cause, one country, one heart.

21. The battle of Bunker Hill was attended with the most important effects beyond its immediate results as a military engagement. It created at once a state of open, public war. There could now be no longer a question of proceeding against

individuals as guilty of treason or rebellion. That fearful crisis was past. The appeal lay to the sword, and the only question was, whether the spirit and the resources of the people would hold out till the object should be accomplished. Nor were its general consequences confined to our own country. The previous proceedings of the Colonies, their appeals, resolutions, and addresses, had made their cause known to Europe. Without boasting, we may say, that in no age or country has the public cause been maintained with more force of argument, more power of illustration, or more of that persuasion which excited feeling and elevated principle can alone bestow, than the Revolutionary state papers exhibit. These papers will forever deserve to be studied, not only for the spirit which they breathe, but for the ability with which they were written.

22. To this able vindication of their cause, the Colonies had now added a practical and severe proof of their own true devotion to it, and given evidence also of the power which they could bring to its support. All now saw, that if America fell, she would not fall without a struggle. Men felt sympathy and regard, as well as surprise, when they beheld these infant states, remote, unknown, unaided, encounter the power of England, and, in the first considerable battle, leave more of their enemies dead on the field, in proportion to the number of combatants, than had been recently known to fall in the wars of Europe.

23. Information of these events, circulating throughout the world, at length reached the ears of one who now hears me. He has not forgotten the emotion which the fame of Bunker Hill, and the name of Warren, excited in his youthful breast.

24. SIR,<sup>15</sup> we are assembled to commemorate the establishment of great public principles of liberty, and to do honor to the distinguished dead. The occasion is too severe for eulogy of the living. But, Sir, your interesting relation to this country, the peculiar circumstances which surround you

and surround us, call on me to express the happiness which we derive from your presence and aid in this solemn commemoration.

25. Fortunate, fortunate man! with what measure of devotion will you not thank God for the circumstances of your extraordinary life! You are connected with both hemispheres and with two generations. Heaven saw fit to ordain that the electric spark of liberty should be conducted, through you, from the New World to the Old; and we, who are now here to perform this duty of patriotism, have all of us long ago received it in charge from our fathers to cherish your name and your virtues. You will account it an instance of your good fortune, Sir, that you crossed the seas to visit us at a time which enables you to be present at this solemnity. You now behold the field, the renown of which reached you in the heart of France, and caused a thrill in your ardent bosom. You see the lines of the little redoubt thrown up by the incredible diligence of Prescott; defended, to the last extremity, by his lion-hearted valor; and within which the corner-stone of our monument has now taken its position. You see where Warren fell, and where Parker, Gardner, McCleary, Moore, and other early patriots, fell with him. Those who survived that day, and whose lives have been prolonged to the present hour, are now around you. Some of them you have known in the trying scenes of the war. Behold! they now stretch forth their feeble arms to embrace you. Behold! they raise their trembling voices to invoke the blessing of God on you and yours forever!

26. Sir, you have assisted us in laying the foundation of this structure. You have heard us rehearse, with our feeble commendation, the names of departed patriots. Monuments and eulogy belong to the dead. We give them this day to Warren and his associates. On other occasions they have been given to your more immediate companions in arms, to Washington, to Greene, to Gates, to Sullivan, and to Lincoln. We have

become reluctant to grant these, our highest and last honors, further. We would gladly hold them yet back from the little remnant of that immortal band. *Scrus in coelum redeas*. Illustrious as are your merits, yet far, O very far distant be the day, when any inscription shall bear your name, or any tongue pronounce its eulogy!

27. The leading reflection to which this occasion seems to invite us, respects the great changes which have happened in the fifty years since the battle of Bunker Hill was fought.<sup>16</sup> And it peculiarly marks the character of the present age, that, in looking at these changes, and in estimating their effect on our condition, we are obliged to consider, not what has been done in our own country only, but in others also. In these interesting times, while nations are making separate and individual advances in improvement, they make, too, a common progress; like vessels on a common tide, propelled by the gales at different rates, according to their several structure and management, but all moved forward by one mighty current, strong enough to bear onward whatever does not sink beneath it.

28. A chief distinction of the present day is a community of opinions and knowledge amongst men in different nations, existing in a degree heretofore unknown. Knowledge has, in our time, triumphed, and is triumphing over distance, over difference of languages, over diversity of habits, over prejudice, and over bigotry. The civilized and Christian world is fast learning the great lesson, that difference of nation does not imply necessary hostility, and that all contact need not be war. The whole world is becoming a common field for intellect to act in. Energy of mind, genius, power, wheresoever it exists, may speak out in any tongue, and the *world* will hear it. A great cord of sentiment and feeling runs through two continents, and vibrates over both. Every breeze wafts intelligence from country to country; every wave rolls it; all give it forth, and all in turn receive it. There is a vast commerce

of ideas; there are marts and exchanges for intellectual discoveries, and a wonderful fellowship of those individual intelligences which make up the mind and opinion of the age. Mind is the great lever of all things; human thought is the process by which human ends are ultimately answered; and the diffusion of knowledge, so astonishing in the last half-century, has rendered innumerable minds, variously gifted by nature, competent to be competitors or fellow-workers on the theatre of intellectual operation.

29. From these causes important improvements have taken place in the personal condition of individuals. Generally speaking, mankind are not only better fed and better clothed, but they are able also to enjoy more leisure; they possess more refinement and more self-respect. A superior tone of education, manners, and habits prevails. This remark, most true in its application to our own country, is also partly true when applied elsewhere. It is proved by the vastly augmented consumption of those articles of manufacture and of commerce which contribute to the comforts and the decencies of life; an augmentation which has far outrun the progress of population. And while the unexampled and almost incredible use of machinery would seem to supply the place of labor, labor still finds its occupation and its reward; so wisely has Providence adjusted men's wants and desires to their condition and their capacity.

30. Any adequate survey, however, of the progress made during the last half-century in the polite and the mechanic arts, in machinery and manufactures, in commerce and agriculture, in letters and in science, would require volumes. I must abstain wholly from these subjects, and turn for a moment to the contemplation of what has been done on the great question of politics and government. This is the master topic of the age; and during the whole fifty years it has intensely occupied the thoughts of men. The nature of civil government, its ends and uses, have been canvassed and investigated;

ancient opinions attacked and defended; new ideas recommended and resisted, by whatever power the mind of man could bring to the controversy. From the closet and the public halls the debate has been transferred to the field; and the world has been shaken by wars of unexampled magnitude, and the greatest variety of fortune. A day of peace has at length succeeded; and now that the strife has subsided, and the smoke cleared away, we may begin to see what has actually been done, permanently changing the state and condition of human society. And, without dwelling on particular circumstances, it is most apparent, that, from the before-mentioned causes of augmented knowledge and improved individual condition, a real, substantial, and important change has taken place, and is taking place, highly favorable, on the whole, to human liberty and human happiness.

31. The great wheel of political revolution began to move in America. Here its rotation was guarded, regular and safe. Transferred to the other continent, from unfortunate but natural causes, it received an irregular and violent impulse; it whirled along with a fearful celerity; till at length, like the chariot-wheels in the races of antiquity, it took fire from the rapidity of its own motion, and blazed onward, spreading conflagration and terror around.<sup>17</sup>

32. We learn from the result of this experiment, how fortunate was our own condition, and how admirably the character of our people was calculated for setting the great example of popular governments. The possession of power did not turn the heads of the American people, for they had long been in the habit of exercising a great degree of self-control. Although the paramount authority of the parent state existed over them, yet a large field of legislation had always been open to our Colonial assemblies. They were accustomed to representative bodies and the forms of free government; they understood the doctrine of the division of power among different branches, and the necessity of checks on each. The char-

acter of our countrymen, moreover, was sober, moral and religious; and there was little in the change to shock their feelings of justice and humanity, or even to disturb an honest prejudice. We had no domestic throne to overturn, no privileged orders to cast down, no violent changes of property to encounter. In the American Revolution, no man sought or wished for more than to defend and enjoy his own. None hoped for plunder or for spoil. Rapacity was unknown to it; the axe was not among the instruments of its accomplishment; and we all know that it could not have lived a single day under any well-founded imputation of possessing a tendency adverse to the Christian religion.

33. It need not surprise us, that, under circumstances less auspicious, political revolutions elsewhere, even when well intended, have terminated differently. It is, indeed, a great achievement, it is the master-work of the world, to establish governments entirely popular on lasting foundations; nor is it easy, indeed, to introduce the popular principle at all into governments to which it has been altogether a stranger. It cannot be doubted, however, that Europe has come out of the contest, in which she has been so long engaged, with greatly superior knowledge, and, in many respects, in a highly improved condition. Whatever benefit has been acquired is likely to be retained, for it consists mainly in the acquisition of more enlightened ideas. And although kingdoms and provinces may be wrested from the hands that hold them, in the same manner they were obtained; although ordinary and vulgar power may, in human affairs, be lost as it has been won; yet it is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments, helps to new conquests. Its whole abundant harvest is but so much seed wheat, and nothing has limited, and nothing can limit, the amount of ultimate product.

34. Under the influence of this rapidly increasing knowledge,

the people have begun, in forms of government, to think and to reason, on affairs of state. Regarding government as an institution for the public good, they demand a knowledge of its operations, and a participation in its exercise. A call for the representative system, wherever it is not enjoyed, and where there is already intelligence enough to estimate its value, is perseveringly made. Where men may speak out, they demand it; where the bayonet is at their throats, they pray for it.

35. When Louis the Fourteenth<sup>18</sup> said: "I am the state," he expressed the essence of the doctrine of unlimited power. By the rules of that system, the people are disconnected from the state; they are its subjects; it is their lord. These ideas, founded in the love of power, and long supported by the excess and the abuse of it, are yielding, in our age, to other opinions; and the civilized world seems at last to be proceeding to the conviction of that fundamental and manifest truth, that the powers of government are but a trust, and that they cannot be lawfully exercised but for the good of the community. As knowledge is more and more extended, this conviction becomes more and more general. Knowledge, in truth, is the great sun in the firmament. Life and power are scattered with all its beams. The prayer of the Grecian champion, when enveloped in unnatural clouds and darkness, is the appropriate political supplication for the people of every country not yet blessed with free institutions:—

"Dispel this cloud, the light of heaven restore,  
Give me TO SEE,—and Ajax asks no more."<sup>19</sup>

36. We may hope that the glowing influence of enlightened sentiment will promote the permanent peace of the world. Wars to maintain family alliances, to uphold or to cast down dynasties, and to regulate successions to thrones, which have occupied so much room in the history of modern times, if not less likely to happen at all, will be less likely to become general and involve many nations, as the great principle shall



be more and more established, that the interest of the world is peace, and its first great statute, that every nation possesses the power of establishing a government for itself. But public opinion has attained also an influence over governments which do not admit the popular principle into their organization. A necessary respect for the judgment of the world operates, in some measure, as a control over the most unlimited forms of authority. It is owing, perhaps, to this truth, that the interesting struggle of the Greeks has been suffered to go on so long, without a direct interference, either to wrest that country from its present masters, or to execute the system of pacification by force, and, with united strength, lay the neck of Christian and civilized Greek at the foot of the barbarian Turk.<sup>20</sup> Let us thank God that we live in an age when something has influence besides the bayonet, and when the sternest authority does not venture to encounter the scorching power of public reproach. Any attempt of the kind I have mentioned should be met by one universal burst of indignation; the air of the civilized world ought to be made too warm to be comfortably breathed by any one who would hazard it.

37. It is, indeed, a touching reflection, that, while, in the fulness of our country's happiness, we rear this monument to her honor, we look for instruction in our undertaking to a country which is now in fearful contest, not for works of art or memorials of glory, but for her own existence. Let her be assured that she is not forgotten in the world; that her efforts are applauded, and that constant prayers ascend for her success. And let us cherish a confident hope for her triumph. If the true spark of religious and civil liberty be kindled, it will burn. Human agency cannot extinguish it. Like the earth's central fire, it may be smothered for a time; the ocean may overwhelm it; mountains may press it down; but its inherent and unconquerable force will heave both the ocean and the land, and at some time or other, in some place or other, the volcano will break out and flame to heaven.

38. Among the great events of the half-century, we must reckon, certainly, the revolution of South America; and we are not likely to overrate the importance of that revolution, either to the people of the country itself or to the rest of the world. The late Spanish colonies, now independent states, under circumstances less favorable, doubtless, than attended our own revolution, have yet successfully commenced their national existence.<sup>21</sup> They have accomplished the great object of establishing their independence; they are known and acknowledged in the world; and although in regard to their systems of government, their sentiments on religious toleration, and their provisions for public instruction, they may have yet much to learn, it must be admitted that they have risen to the condition of settled and established states more rapidly than could have been reasonably anticipated. They already furnish an exhilarating example of the difference between free governments and despotic misrule. Their commerce, at this moment, creates a new activity in all the great marts of the world. They show themselves able, by an exchange of commodities, to bear a useful part in the intercourse of nations.

39. A new spirit of enterprise and industry begins to prevail; all the great interests of society receive a salutary impulse; and the progress of information not only testifies to an improved condition, but itself constitutes the highest and most essential improvement.

When the Battle of Bunker Hill was fought, the existence of South America was scarcely felt in the civilized world. The thirteen little Colonies of North America habitually called themselves the "Continent." Borne down by colonial subjugation, monopoly, and bigotry, these vast regions of the South were hardly visible above the horizon. But in our day there has been, as it were, a new creation. The southern hemisphere emerges from the sea. Its lofty mountains begin to lift themselves into the light of heaven; its broad and fertile plains stretch out, in beauty, to the eye of civilized man, and

at the mighty bidding of the voice of political liberty the waters of darkness retire.

40. And now, let us indulge an honest exultation in the conviction of the benefit which the example of our country has produced, and is likely to produce, on human freedom and human happiness.<sup>22</sup> Let us endeavor to comprehend in all its magnitude, and to feel in all its importance, the part assigned to us in the great drama of human affairs. We are placed at the head of the system of representative and popular governments. Thus far our example shows that such governments are compatible, not only with respectability and power, but with repose, with peace, with security of personal rights, with good laws, and a just administration.

41. We are not propagandists. Wherever other systems are preferred, either as being thought better in themselves, or as better suited to existing condition, we leave the preference to be enjoyed. Our history hitherto proves, however, that the popular form is practicable, and that with wisdom and knowledge men may govern themselves; and the duty incumbent on us is, to preserve the consistency of this cheering example, and take care that nothing may weaken its authority with the world. If, in our case, the representative system ultimately fail, popular governments must be pronounced impossible. No combination of circumstances more favorable to the experiment can ever be expected to occur. The last hopes of mankind, therefore, rest with us; and if it should be proclaimed that our example had become an argument against the experiment, the knell of popular liberty would be sounded throughout the earth.

42. These are excitements to duty; but they are not suggestions of doubt. Our history and our condition, all that is gone before us, and all that surrounds us, authorize the belief that popular governments, though subject to occasional variations, in form perhaps not always for the better, may yet, in their general character, be as durable and permanent as other systems. We know, indeed, that in our country any other is

impossible. The *principle* of free governments adheres to the American soil. It is bedded in it, immovable as its mountains.

43. And let the sacred obligations which have devolved on this generation, and on us, sink deep into our hearts. Those who established our liberty and our government are daily dropping from among us. The great trust now descends to new hands. Let us apply ourselves to that which is presented to us, as our appropriate object. We can win no laurels in a war for independence. Earlier and worthier hands have gathered them all. Nor are there places for us by the side of Solon, of Alfred, and other founders of states. Our fathers have filled them. But there remains to us a great duty of defence and preservation; and there is opened to us, also, a noble pursuit, to which the spirit of the times strongly invites us. Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the arts of peace and the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a true spirit of union and harmony. In pursuing the great objects which our condition points out to us, let us act under a settled conviction, and an habitual feeling, that these twenty-four States are one country. Let our conceptions be enlarged to the circle of our duties. Let us extend our ideas over the whole of the vast field in which we are called to act. Let our object be, **OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY.** And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever!

## NOTES

1. The occasion was the laying of the cornerstone of the Bunker Hill Monument, June 17, 1825. It was a bright spring day and

thousands of people were present, including about two hundred veterans of the Revolutionary War, of whom forty were survivors of the battle of Bunker Hill. Lafayette was a guest of honor. The formality of the occasion and the enthusiasm of the hour called for a great oratorical effort. Note the dignified and impressive language of the opening paragraphs.

2. It is assumed that Webster was referring to Maryland.

3. The speaker's introductory remarks end here. What are the several topics dealt with in the preceding paragraphs?

4. Webster was then President of the Monument Association.

5. Note the oratorical effect achieved by repetition.

6. Edward Everett claims that the first railroad in America was built to transport materials for use in this monument.

7. According to the Monroe Doctrine, advanced by President Monroe in 1823, European nations were forbidden further colonization in America.

8. The next five paragraphs are addressed to the veterans present.

9. The Charlestown Navy Yard was in view at the foot of the hill.

10. *Paradise Lost*, V, 310.

11. The reference is to General Joseph Warren who fell in the battle of Bunker Hill.

12. The section of the speech beginning here reviews the events leading up to the battle of Bunker Hill.

13. Virgil's *Aeneid*, Book VI, 725:

The (universal divine) mind pouring through the parts (of the earth) animates the whole mass and spreads through its mighty frame.

14. Josiah Quincy (1744-1875), one of the chief American opponents of the encroachments upon the rights of self government in America.

15. The next three paragraphs are addressed to the guest of honor, Lafayette, who was present.

16. Frame an appropriate sub-title for the subject of the next thirteen paragraphs.

17. Referring to the French Revolution, 1793.

18. Louis XIV, King of France, 1643-1715.

19. *Iliad*, XVII, 729.

20. The struggle of Greece to secure her freedom from the domination of the Turks was at this time under way.

21. The South American countries had but recently established themselves as free and independent states.

22. What is the general theme of the remaining paragraphs?

## WASHINGTON'S FAREWELL ADDRESS

## INTRODUCTION

In connection with the study of the *Farewell Address*, it will be well for the student to review in American history the political events of Washington's administration as President. It fell to the lot of Washington to organize the government of the new republic, to mark out its course, and to start it on its way. Peril lay on every hand; the danger of internal disruption was ever imminent; England was a foe; France none too good a friend. With a sagacity that marks him as one of America's greatest statesmen, he not only steered clear of the obstacles that beset his administration, but mapped out a safe course for future progress. The *Farewell Address* reveals a heart throbbing with love for his country, and a mind wholly devoted to its interests.

Washington was a man of few words. Seldom did he write; not often did he address himself to public speech. He never wrote to entertain, but always to inform. When he spoke he had a message to deliver. His is not a great name in literature, but without a doubt his scanty contribution is more widely read than that of any of his contemporaries, with the possible exception of Franklin.

The *Farewell Address* is the most familiar of his writings. It contains a depth of wisdom such as the writings of even our greatest statesmen have seldom contained. He pleads for perfect union; he points out the evils of sectionalism and party rivalry; he warns his countrymen of the danger to the infant republic of foreign alliances. He delivers his message with dignity, grace, and ease. His vision was prophetic. Statesmen today quote Washington with reverence.

**WASHINGTON'S FAREWELL ADDRESS**  
**TO THE PEOPLE OF THE UNITED STATES**

**FRIENDS AND FELLOW-CITIZENS:**

1. The period for a new election of a citizen, to administer the executive government of the United States, being not far distant, and the time actually arrived, when your thoughts must be employed in designating the person, who is to be clothed with that important trust, it appears to me proper, especially as it may conduce to a more distinct expression of the public voice, that I should now apprise you of the resolution I have formed, to decline being considered among the number of those, out of whom a choice is to be made.

2. I beg you, at the same time, to do me the justice to be assured, that this resolution has not been taken without a strict regard to all the considerations appertaining to the relation, which binds a dutiful citizen to his country; and that, in withdrawing the tender of service, which silence in my situation might imply, I am influenced by no diminution of zeal for your future interest; no deficiency of grateful respect for your past kindness; but am supported by a full conviction that the step is compatible with both.

3. The acceptance of, and continuance hitherto in, the office to which your suffrages have twice called me, have been a uniform sacrifice of inclination to the opinion of duty, and to a deference for what appeared to be your desire. I constantly hoped that it would have been much earlier in my power, consistently with motives, which I was not at liberty to disregard, to return to that retirement, from which I had been reluctantly drawn. The strength of my inclination to do this, previous to the last election, had even led to the preparation of an address to declare it to you; but mature reflection on the then perplexed and critical posture of our affairs with foreign nations, and the unanimous advice of persons entitled to my confidence,

impelled me to abandon the idea.

4. I rejoice, that the state of your concerns, external as well as internal, no longer renders the pursuit of inclination incompatible with the sentiment of duty, or propriety; and am persuaded, whatever partiality may be retained for my services, that, in the present circumstances of our country, you will not disapprove my determination to retire.

5. The impressions, with which I first undertook the arduous trust, were explained on the proper occasion. In the discharge of this trust, I will only say, that I have, with good intentions, contributed towards the organization and administration of the government the best exertions of which a very fallible judgment was capable. Not unconscious, in the outset, of the inferiority of my qualifications, experience in my own eyes, perhaps still more in the eyes of others, has strengthened the motives to diffidence of myself; and every day the increasing weight of years admonishes me more and more, that the shade of retirement is as necessary to me as it will be welcome. Satisfied, that, if any circumstances have given peculiar value to my services, they were temporary, I have the consolation to believe, that, while choice and prudence invite me to quit the political scene, patriotism does not forbid it.

6. In looking forward to the moment, which is intended to terminate the career of my public life, my feelings do not permit me to suspend the deep acknowledgment of that debt of gratitude, which I owe to my beloved country for the many honors it has conferred upon me; still more for the steadfast confidence with which it has supported me; and for the opportunities I have thence enjoyed of manifesting my inviolable attachment, by services faithful and persevering, though in usefulness unequal to my zeal. If benefits have resulted to our country from these services, let it always be remembered to your praise, and as an instructive example in our annals, that under circumstances in which the passions, agitated in every direction, were liable to mislead, amidst appearances



sometimes dubious, vicissitudes of fortune often discouraging, in situations in which not unfrequently want of success has countenanced the spirit of criticism, the constancy of your support was the essential prop of the efforts, and a guarantee of the plans by which they were effected. Profoundly penetrated with this idea, I shall carry it with me to my grave, as a strong incitement to unceasing vows that Heaven may continue to you the choicest tokens of its beneficence; that your union and brotherly affection may be perpetual; that the free constitution, which is the work of your hands, may be sacredly maintained; that its administration in every department may be stamped with wisdom and virtue; that, in fine, the happiness of the people of these States, under the auspices of liberty, may be made complete, by so careful a preservation and so prudent a use of this blessing, as will acquire to them the glory of recommending it to the applause, the affection, and adoption of every nation, which is yet a stranger to it.<sup>1</sup>

7. Here, perhaps, I ought to stop. But a solicitude for your welfare, which cannot end but with my life, and the apprehension of danger, natural to that solicitude, urge me, on an occasion like the present, to offer to your solemn contemplation, and to recommend to your frequent review, some sentiments, which are the result of much reflection, of no inconsiderable observation, and which appear to me all-important to the permanency of your felicity as a People. These will be offered to you with the more freedom, as you can only see in them the disinterested warnings of a parting friend, who can possibly have no personal motive to bias his counsel. Nor can I forget, as an encouragement to it, your indulgent reception of my sentiments on a former and not dissimilar occasion.

8. Interwoven as is the love of liberty with every ligament of your hearts, no recommendation of mine is necessary to fortify or confirm the attachment.<sup>2</sup>

9. The unity of Government, which constitutes you one people, is also now dear to you. It is justly so: for it is a main

pillar in the edifice of your real independence, the support of your tranquility at home, your peace abroad; of your safety; of your prosperity; of that very Liberty, which you so highly prize. But as it is easy to foresee, that, from different causes and from different quarters, much pains will be taken, many artifices employed, to weaken in your minds the conviction of this truth; as this is the point in your political fortress against which the batteries of internal and external enemies will be most constantly and actively (though often covertly and insidiously) directed, it is of infinite moment, that you should properly estimate the immense value of your national Union to your collective and individual happiness; that you should cherish a cordial, habitual, and immovable attachment to it; accustoming yourselves to think and speak of it as of the palladium of your political safety and prosperity; watching for its preservation with jealous anxiety; discountenancing whatever may suggest even a suspicion, that it can in any event be abandoned; and indignantly frowning upon the first dawning of every attempt to alienate any portion of our country from the rest, or to enfeeble the sacred ties which now link together the various parts.

10. For this you have every inducement of sympathy and interest. Citizens, by birth or choice, of a common country, that country has a right to concentrate your affections. The name of AMERICAN, which belongs to you, in your national capacity, must always exalt the just pride of patriotism, more than any appellation derived from local discriminations. With slight shades of difference, you have the same religion, manners, habits, and political principles. You have in a common cause fought and triumphed together; the independence and liberty you possess are the work of joint counsels, and joint efforts, of common dangers, sufferings, and successes.

11. But these considerations, however powerfully they address themselves to your sensibility, are greatly outweighed by those, which apply more immediately to your interest. Here

every portion of our country finds the most commanding motives for carefully guarding and preserving the Union of the whole.

12. The *North*, in an unrestrained intercourse with the *South*, protected by the equal laws of a common government, finds, in the productions of the latter, great additional resources of maritime and commercial enterprise and precious materials of manufacturing industry. The *South*, in the same intercourse, benefiting by the agency of the *North*, sees its agriculture grow and its commerce expand. Turning partly into its own channels the seamen of the *North*, it finds its particular navigation invigorated; and, while it contributes, in different ways, to nourish and increase the general mass of the national navigation, it looks forward to the protection of a maritime strength, to which itself is unequally adapted. The *East*, in a like intercourse with the *West*, already finds, and in the progressive improvement of interior communications by land and water, will more and more find, a valuable vent for the commodities which it brings from abroad, or manufactures at home. The *West* derives from the *East* supplies requisite to its growth and comfort, and, what is perhaps of still greater consequence, it must of necessity owe the *secure* enjoyment of indispensable *outlets* for its own productions to the weight, influence, and the future maritime strength of the Atlantic side of the Union, directed by an indissoluble community of interest as *one nation*. Any other tenure by which the *West* can hold this essential advantage, whether derived from its own separate strength, or from an apostate and unnatural connection with any foreign power, must be intrinsically precarious.

13. While, then, every part of our country thus feels an immediate and particular interest in Union, all the parts combined cannot fail to find in the united mass of means and efforts greater strength, greater resource, proportionably greater security from external danger, a less frequent interruption of their peace by foreign nations; and, what is of

inestimable value, they must derive from Union an exemption from those broils and wars between themselves, which so frequently afflict neighboring countries not tied together by the same governments, which their own rival-ships<sup>8</sup> alone would be sufficient to produce, but which opposite foreign alliances, attachments, and intrigues would stimulate and embitter. Hence, likewise, they will avoid the necessity of those overgrown military establishments, which, under any form of government, are inauspicious to liberty, and which are to be regarded as particularly hostile to republican liberty. In this sense it is, that your Union ought to be considered as a main prop of your liberty, and that the love of the one ought to endear to you the preservation of the other.

14. These considerations speak a persuasive language to every reflecting and virtuous mind, and exhibit the continuance of the UNION as a primary object of patriotic desire. Is there a doubt, whether a common government can embrace so large a sphere? Let experience solve it. To listen to mere speculation in such a case were criminal. We are authorized to hope, that a proper organization of the whole, with the auxiliary agency of governments for the respective subdivisions, will afford a happy issue to the experiment. It is well worth a fair and full experiment. With such powerful and obvious motives to Union, affecting all parts of our country, while experience shall not have demonstrated its impracticability, there will always be reason to distrust the patriotism of those, who in any quarter may endeavor to weaken its bands.

15. In contemplating the causes, which may disturb our Union<sup>4</sup> it occurs as matter of serious concern, that any ground should have been furnished for characterizing parties by *Geographical* discrimination, *Northern* and *Southern*, *Atlantic* and *Western*; whence designing men may endeavor to excite a belief, that there is a real difference of local interests and views. One of the expedients of party to acquire influence, within particular districts, is to misrepresent the opinions and

aims of other districts. You cannot shield yourselves too much against the jealousies and heart-burnings, which spring from these misrepresentations; they tend to render alien to each other those, who ought to be bound together by fraternal affection. The inhabitants of our western country have lately had a useful lesson on this head; they have seen, in the negotiation by the Executive, and in the unanimous ratification by the Senate, of the treaty with Spain, and in the universal satisfaction at that event, throughout the United States, a decisive proof how unfounded were the suspicions propagated among them of a policy in the general Government and in the Atlantic States unfriendly to their interests in regard to the MISSISSIPPI; they have been witnesses to the formation of two treaties, that with Great Britain, and that with Spain, which secure to them everything they could desire, in respect to our foreign relations, towards confirming their prosperity. Will it not be their wisdom to rely for the preservation of these advantages on the UNION by which they were procured? Will they not henceforth be deaf to those advisers, if such there are, who would sever them from their brethren, and connect them with aliens?

16. To the efficacy and permanency of your Union, a Government for the whole is indispensable. No alliances, however strict, between the parts can be an adequate substitute; they must inevitably experience the infractions and interruptions, which all alliances in all times have experienced. Sensible of this momentous truth, you have improved upon your first essay, by the adoption of a Constitution of Government better calculated than your former for an intimate Union,<sup>5</sup> and for the efficacious management of your common concerns. This Government, the offspring of our own choice, uninfluenced and unawed, adopted upon full investigation and mature deliberation, completely free in its principles, in the distribution of its powers, uniting security with energy, and containing within itself a provision for its own amendment, has a just claim to

your confidence and your support. Respect for its authority, compliance with its laws, acquiescence in its measures, are duties enjoined by the fundamental maxims of true liberty. The basis of our political systems is the right of the people to make and to alter their constitutions of government. But the constitution which at any time exists, till changed by an explicit and authentic act of the whole people, is sacredly obligatory upon all. The very idea of the power and the right of the people to establish government presupposes the duty of every individual to obey the established government.

17. All obstructions to the execution of the Laws, all combinations and associations, under whatever plausible character, with the real design to direct, control, counteract, or awe the regular deliberation and action of the constituted authorities, are destructive of this fundamental principle, and of fatal tendency. They serve to organize faction, to give it an artificial and extraordinary force; to put, in the place of the delegated will of the nation, the will of a party, often a small but artful and enterprising minority of the community; and, according to the alternate triumphs of different parties, to make the public administration the mirror of the ill-concerted and incongruous projects of faction, rather than the organ of consistent and wholesome plans digested by common counsels, and modified by mutual interests.

18. However combinations or associations<sup>a</sup> of the above descriptions may now and then answer popular ends, they are likely, in the course of time and things, to become potent engines, by which cunning, ambitious, and unprincipled men will be enabled to subvert the power of the people, and to usurp for themselves the reins of government; destroying afterwards the very engines which have lifted them to unjust dominion.

19. Towards the preservation of your government, and the permanency of your present happy state, it is requisite, not only that you steadily discountenance irregular oppositions to

its acknowledged authority, but also that you resist with care the spirit of innovation upon its principles, however specious the pretexts. One method of assault may be to effect, in the forms of the constitution, alterations, which will impair the energy of the system, and thus to undermine what cannot be directly overthrown. In all the changes to which you may be invited, remember that time and habit are at least as necessary to fix the true character of governments, as of other human institutions; that experience is the surest standard, by which to test the real tendency of the existing constitution of a country; that facility in changes, upon the credit of mere hypothesis and opinion, exposes to perpetual change, from the endless variety of hypothesis and opinion; and remember, especially, that, for the efficient management of your common-interests, in a country so extensive as ours, a government of as much vigor as is consistent with the perfect security of liberty is indispensable. Liberty itself will find in such a government, with powers properly distributed and adjusted, its surest guardian. It is, indeed, little else than a name, where the government is too feeble to withstand the enterprise of faction, to confine each member of the society within the limits prescribed by the laws, and to maintain all in the secure and tranquil enjoyment of the rights of person and property.

20. I have already intimated to you the danger of parties in the state, with particular reference to the founding of them on geographical discriminations. Let me now take a more comprehensive view, and warn you in the most solemn manner against the baneful effects of the spirit of party, generally.

21. This spirit, unfortunately, is inseparable from our nature having its root in the strongest passions of the human mind. It exists under different shapes in all governments, more or less stifled, controlled, or repressed; but, in those of the popular form, it is seen in its greatest rankness, and is truly their worst enemy.

22. The alternate domination of one faction over another,

sharpened by the spirit of revenge, natural to party dissension, which in different ages and countries has perpetrated the most horrid enormities, is itself a frightful despotism. But this leads at length to a more formal and permanent despotism. The disorders and miseries, which result, gradually incline the minds of men to seek security and repose in the absolute power of an individual; and sooner or later the chief of some prevailing faction, more able or more fortunate than his competitors, turns this disposition to the purposes of his own elevation, on the ruins of Public Liberty.

23. Without looking forward to an extremity of this kind, (which nevertheless ought not to be entirely out of sight) the common and continual mischiefs of the spirit of party are sufficient to make it the interest and duty of a wise people to discourage and restrain it.

24. It serves always to distract the Public Councils, and enfeeble the Public Administration. It agitates the Community with ill-founded jealousies and false alarms; kindles the animosity of one part against another, foment occasionally riot and insurrection. It opens the door to foreign influence and corruption, which find a facilitated access to the government itself through the channels of party passions. Thus the policy and the will of one country are subjected to the policy and will of another.

25. There is an opinion that parties in free countries are useful checks upon the administration of the Government, and serve to keep alive the spirit of Liberty. This within certain limits is probably true; and in Governments of a Monarchical cast, Patriotism may look with indulgence, if not with favor, upon the spirit of party. But in those of the popular character, in Governments purely elective, it is a spirit not to be encouraged. From their natural tendency, it is certain there will always be enough of that spirit for every salutary purpose. And, there being constant danger of excess, the effort ought to be, by force of public opinion, to mitigate and assuage it. A



fire not to be quenched, it demands a uniform vigilance to prevent its bursting into a flame, lest, instead of warning, it should consume.

26. It is important, likewise, that the habits of thinking in a free country should inspire caution, in those intrusted with its administration, to confine themselves within their respective constitutional spheres, avoiding in the exercise of the powers of one department to encroach upon another. The spirit of encroachment<sup>7</sup> tends to consolidate the powers of all the departments in one, and thus to create, whatever the form of government, a real despotism. A just estimate of that love of power, and proneness to abuse it, which predominates in the human heart, is sufficient to satisfy us of the truth of this position. The necessity of reciprocal checks in the exercise of political power, by dividing and distributing it into different depositories, and constituting each the guardian of the public weal against invasions by the others, has been evinced by experiments ancient and modern; some of them in our country and under our own eyes. To preserve them must be as necessary as to institute them. If, in the opinion of the people, the distribution or modification of the constitutional powers be in any particular wrong, let it be corrected by an amendment in the way which the constitution designates. But let, there be no change by usurpation; for, though this, in one instance, may be the instrument of good, it is the customary weapon by which free governments are destroyed. The precedent must always greatly overbalance in permanent evil any partial or transient benefit, which the use can at any time yield.

27. Of all the dispositions and habits, which lead to political prosperity, religion and morality are indispensable supports.<sup>8</sup> In vain would that man claim the tribute of patriotism, who should labor to subvert these great pillars of human happiness, these firmest props of the duties of men and citizens. The mere politician, equally with the pious man, ought to respect and to cherish them. A volume could not trace all their con-

nections with private and public felicity. Let it simply be asked, Where is the security for property, for reputation, for life, if the sense of religious obligation *desert* the oaths, which are the instruments of investigation in courts of justice? And let us with caution indulge the supposition, that morality can be maintained without religion. Whatever may be conceded to the influence of refined education on minds of peculiar structure, reason and experience both forbid us to expect that national morality can prevail in exclusion of religious principle.

28. It is substantially true that virtue or morality is a necessary spring of popular government. The rule, indeed, extends with more or less force to every species of free government. Who, that is a sincere friend to it, can look with indifference upon attempts to shake the foundation of the fabric?

29. Promote, then, as an object of primary importance, institutions for the general diffusion of knowledge.<sup>9</sup> In proportion as the structure of a government gives force to public opinion, it is essential that public opinion should be enlightened.

30. As a very important source of strength and security, cherish public credit. One method of preserving it is, to use it as sparingly as possible; avoiding occasions of expense by cultivating peace, but remembering also that timely disbursements to prepare for danger frequently prevent much greater disbursements to repel it; avoiding likewise the accumulation of debt, not only by shunning occasions of expense, but by vigorous exertions in time of peace to discharge the debts, which unavoidable wars may have occasioned, not ungenerously throwing on posterity the burthen, which we ourselves ought to bear. The execution of these maxims belongs to your representatives, but it is necessary that public opinion should coöperate. To facilitate to them the performance of their duty, it is essential that you should practically bear in mind, that towards the payment of debts there must be revenue; that to have revenue there must be taxes; that no taxes can

be devised, which are not more or less inconvenient and unpleasant; that the intrinsic embarrassment, inseparable from the selection of the proper objects (which is always a choice of difficulties), ought to be a decisive motive for a candid construction of the conduct of the government in making it, and for a spirit of acquiescence in the measures for obtaining revenue, which the public exigencies may at any time dictate.

31. Observe good faith and justice towards all nations; cultivate peace and harmony with all. Religion and morality enjoin this conduct; and can it be that good policy does not equally enjoin it? It will be worthy of a free, enlightened, and, at no distant period, a great nation, to give to mankind the magnanimous and too novel example of a people always guided by an exalted justice and benevolence. Who can doubt, that, in the course of time and things, the fruits of such a plan would richly repay any temporary advantages, which might be lost by a steady adherence to it? Can it be, that Providence has not connected the permanent felicity of a nation with its virtue? The experiment, at least, is recommended by every sentiment which ennobles human nature. Alas! is it rendered impossible by its vices?

32. In the execution of such a plan, nothing is more essential, than that permanent, inveterate antipathies against particular nations, and passionate attachments for others, should be excluded; and that, in place of them, just and amicable feelings towards all should be cultivated.<sup>10</sup> The nation, which indulges towards another an habitual hatred, or an habitual fondness, is in some degree a slave. It is a slave to its animosity or to its affection, either of which is sufficient to lead it astray from its duty and its interest. Antipathy in one nation against another disposes each more readily to offer insult and injury, to lay hold of slight causes of umbrage, and to be haughty and intractable, when accidental or trifling occasions of dispute occur. Hence frequent collisions, obstinate, envenomed, and bloody contests. The nation, prompted by

ill-will and resentment, sometimes impels to war the Government, contrary to the best calculations of policy. The Government sometimes participates in the national propensity, and adopts through passion what reason would reject; at other times, it makes the animosity of the nation subservient to projects of hostility instigated by pride, ambition, and other sinister and pernicious motives. The peace often, sometimes perhaps the liberty, of nations has been the victim.

33. So likewise, a passionate attachment of one nation for another produces a variety of evils. Sympathy for the favorite nation, facilitating the illusion of an imaginary common interest, in cases where no real common interest exists, and infusing into one the enmities of the other, betrays the former into a participation in the quarrels and wars of the latter, without adequate inducement or justification. It leads also to concessions to the favorite nation of privileges denied to others, which is apt doubly to injure the nation making the concessions; by unnecessarily parting with what ought to have been retained; and by exciting jealousy, ill-will, and a disposition to retaliate, in the parties from whom equal privileges are withheld. And it gives to ambitious, corrupted, or deluded citizens, (who devote themselves to the favorite nation,) facility to betray or sacrifice the interests of their own country, without odium, sometimes even with popularity; gilding, with the appearances of a virtuous sense of obligation, a commendable deference for public opinion, or a laudable zeal for public good, the base of foolish compliances of ambition, corruption, or infatuation.

34. As avenues to foreign influence in innumerable ways, such attachments are particularly alarming to the truly enlightened and independent patriot. How many opportunities do they afford to tamper with domestic factions, to practise the arts of seduction, to mislead public opinion, to influence or awe the public councils! Such an attachment of a small or weak towards a great and powerful nation, dooms the former to be the satellite of the latter.

35. Against the insidious wiles of foreign influence (I conjure you to believe me, fellow-citizens,) the jealousy of a free people ought to be *constantly* awake; since history and experience prove that foreign influence is one of the most baneful foes of Republican Government. But that jealousy, to be useful, must be impartial; else it becomes the instrument of the very influence to be avoided, instead of a defence against it. Excessive partiality for one foreign nation, and excessive dislike of another, cause those whom they actuate to see danger only on one side, and serve to veil and even second the arts of influence on the other. Real patriots, who may resist the intrigues of the favorite, are liable to become suspected and odious; while its tools and dupes usurp the applause and confidence of the people to surrender their interests.

36. The great rule of conduct for us, in regard to foreign nations is, in extending our commercial relations, to have with them as little political connection as possible. So far as we have already formed engagements, let them be fulfilled with perfect good faith. Here let us stop.

37. Europe has a set of primary interests, which to us have none, or a very remote relation. Hence she must be engaged in frequent controversies, the causes of which are essentially foreign to our concerns. Hence, therefore, it must be unwise in us to implicate ourselves, by artificial ties, in the ordinary vicissitudes of her politics, or the ordinary combinations and collisions of her friendship or enmities.

38. Our detached and distant situation invites and enables us to pursue a different course. If we remain one people, under an efficient government, the period is not far off, when we may defy material injury from external annoyance; when we may take such attitude as will cause the neutrality, we may at any time resolve upon, to be scrupulously respected; when belligerent nations, under the impossibility of making acquisitions upon us, will not lightly hazard the giving us provocation; when we may choose peace or war, as our interest, guided by justice, shall counsel.

39. Why forego the advantages of so peculiar a situation? Why quit our own to stand upon foreign ground? Why, by interweaving our destiny with that of any part of Europe, entangle our peace and prosperity in the toils of European ambition, rivalry, interest, humor, or caprice?

40. It is our true policy to steer clear of permanent alliances with any portion of the foreign world; so far, I mean, as we are now at liberty to do it; for let me not be understood as capable of patronizing infidelity to existing engagements. I hold the maxim no less applicable to public than to private affairs, that honesty is always the best policy. I repeat it, therefore, let those engagements be observed in their genuine sense. But, in my opinion, it is unnecessary and would be unwise to extend them.

41. Taking care always to keep ourselves, by suitable establishments, on a respectable defensive posture, we may safely trust to temporary alliances for extraordinary emergencies.

42. Harmony, liberal intercourse with all nations, are recommended by policy, humanity, and interest. But even our commercial policy should hold an equal and impartial hand; neither seeking nor granting exclusive favors or preferences; consulting the natural course of things; diffusing and diversifying by gentle means the streams of commerce, but forcing nothing; establishing, with powers so disposed, in order to give trade a stable course, to define the rights of our merchants, and to enable the government to support them, conventional rules of intercourse, the best that present circumstances and mutual opinion will permit, but temporary, and liable to be from time to time abandoned or varied, as experience and circumstances shall dictate; constantly keeping in view, that it is folly in one nation to look for disinterested favors from another; that it must pay with a portion of its independence for whatever it may accept under that character; that, by such acceptance, it may place itself in the condition of having given equivalents for nominal favors, and yet of being reproached with

ingratitude for not giving more. There can be no greater error than to expect or calculate upon real favors from nation to nation. It is an illusion, which experience must cure, which a just pride ought to discard.

43. In offering to you, my countrymen, these counsels of an old and affectionate friend,<sup>11</sup> I dare not hope they will make the strong and lasting impression I could wish; that they will control the usual current of the passions, or prevent our nation from running the course, which has hitherto marked the destiny of nations. But, if I may even flatter myself, that they may be productive of some partial benefit, some occasional good; that they may now and then recur to moderate the fury of party spirit, to warn against the mischiefs of foreign intrigue, to guard against the imposture of pretended patriotism; this hope will be a full recompense for the solicitude for your welfare, by which they have been dictated.

44. How far in the discharge of my official duties, I have been guided by the principles which have been delineated, the public records and other evidences of my conduct must witness to you and to the world. To myself, the assurance of my own conscience is, that I have at least believed myself to be guided by them.

45. In relation to the still subsisting war in Europe, my Proclamation of the 22d of April, 1793, is the index to my plan. Sanctioned by your approving voice, and by that of your representatives in both houses of Congress, the spirit of that measure has continually governed me, uninfluenced by any attempts to deter or divert me from it.

46. After deliberate examination, with the aid of the best lights I could obtain, I was well satisfied that our country, under all the circumstances of the case, had a right to take, and was bound in duty and interest to take, a neutral position. Having taken it, I determined, as far as should depend upon me, to maintain it, with moderation, perseverance, and firmness.

47. The considerations, which respect the right to hold this conduct, it is not necessary on this occasion to detail. I will only observe, that, according to my understanding of the matter, that right, so far from being denied by any of the belligerent powers, has been virtually admitted by all.

48. The duty of holding a neutral conduct may be inferred, without anything more, from the obligation which justice and humanity impose on every nation, in cases in which it is free to act, to maintain inviolate the relations of peace and amity towards other nations.

49. The inducements of interest for observing that conduct will best be referred to your own reflections and experience. With me, a predominant motive has been to endeavor to gain time to our country to settle and mature its yet recent institutions, and to progress without interruption to that degree of strength and consistency, which is necessary to give it, humanly speaking, the command of its own fortunes.

50. Though, in reviewing the incidents of my administration, I am unconscious of intentional error, I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors. Whatever they may be, I fervently beseech the Almighty to avert or mitigate the evils to which they may tend. I shall also carry with me the hope, that my country will never cease to view them with indulgence; and that, after forty-five years of my life dedicated to its service with an upright zeal, the faults of incompetent abilities will be consigned to oblivion, as myself must soon be to the mansions of rest.

51. Relying on its kindness in this as in other things, and actuated by that fervent love towards it, which is so natural to a man, who views in it the native soil of himself and his progenitors for several generations; I anticipate with pleasing expectation that retreat, in which I promise myself to realize, without alloy, the sweet enjoyment of partaking, in the midst of my fellow-citizens, the benign influence of good laws under



a free government, the ever favorite object of my heart, and the happy reward, as I trust, of our mutual cares, labors, and dangers.

GEORGE WASHINGTON.

*United States, September 17th, 1796.*

### NOTES

1. The preceding paragraphs contain Washington's announcement of his intended retirement from public life. The next paragraph serves as a more immediate introduction to the speech which follows.

2. What ties should bind the states together in everlasting union? You will find the answer in paragraphs 9 to 14.

3. Rivalries.

4. What dangers to the new republic does Washington foresee and warn the people against? Find the answer in paragraphs 15 to 26.

5. Articles of Confederation under which the country was governed from the close of the Revolution until the adoption of the Constitution in 1789.

6. Political *machines* which are too common in our state and local government today.

7. For instance, the President assuming powers delegated by the Constitution to Congress or to the Supreme Court.

8. What things will promote the prosperity and general welfare of the country? Find your answer in paragraphs 27 to 43.

9. Schools and colleges.

10. Does Washington's warning against entangling alliances (paragraphs 32 to 43) hold true today? This warning was remembered and repeated by United States Senators who opposed having the United States enter the League of Nations in 1919 and 1920.

11. Note how Washington brings his speech to a close. Does he summarize the several topics of the speech?

## CHAPTER VII

### NARRATION

**Defined.**—A high school pupil in turning the pages of a popular magazine has little trouble picking out the stories. The narrative form is easily recognized. Under the term *narration* we include a wide range of literary forms from stories, jokes or anecdotes, to histories, biographies, novels, epics, and dramas. Included in this book we find the short stories of Edgar Allan Poe, Macaulay's biography of Doctor Samuel Johnson, Shakespeare's drama, *Macbeth*, and Tennyson's *Coming of Arthur* and *Passing of Arthur*, all of which are narrative in form. A narrative tells a story, usually for the purpose of entertaining the reader, but sometimes for the purpose of conveying information. In tone, it may be trivial or serious; in content, truth or fiction; in plot, simple or complicated; but, all in all, it must appeal to the reader's interest.

**Our Interest in Narration.**—As students of composition our interest in narration is twofold. First, we are interested in it because in the business of life it is necessary for us to be able to recount our experience in a clear, straight-forward, attractive manner. The art of composing a story is one of the main things that we shall study in this chapter. In the second place, it is desirable in our reading to be able to recognize a good story when we see it. Our study of the principles of narration should lead us to a proper understanding and appreciation of narrative literature.

**The Simple Narrative.**—In an elementary study of composition, such as is given in this book, it will be within our province to study only the structure of the story, the simplest narrative form. We shall concern ourselves but incidentally with the method used in writing novels, plays, histories, etc.

**Preparing to Compose a Story.**—It is well to warn the beginner not to attempt, either orally or in writing, a complicated narrative. His greatest reward will come from practice in telling clearly the incidents of simple stories. It is well for him to confine his efforts to actual experiences, with the details of which he is thoroughly familiar. Opportunity for composing imaginary stories, it is true, should not be altogether neglected, but, after all, "truth is stranger than fiction" and just as attractive. Let the beginner first think through the incident which he proposes to relate and make sure that he can recall the events which he needs in his story. He should know how the story is to "turn out" before he begins it.

**Point of View.**—As we read a well written story we have little concern about the point of view from which it is written. We experience considerable concern, however, on this score when we turn to the task of writing a story. The reason is that it devolves upon the writer to decide what shall be his point of view and to select the incidents of the story in accordance with this point of view.

**Point of View of the Speaker.**—The point of view may be that of the speaker. In this case, the speaker is supposed to include only such incidents as have fallen under his observation. We have a good example of a story told from the speaker's point of view in *Julius Caesar*, Act I, Scene II, in which Casca tells how Antony offered the crown to Caesar:

I saw Mark Antony offer him a crown . . . . . and, as I told you he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement shouted and clapped their chopped hands. . . .

Casca, as the speaker, can tell only what he saw. Shakespeare does not permit him to look into the mind of Caesar and tell what Caesar thought. The only way he is permitted to judge what Caesar was thinking is by observing the way Caesar acted. This point of view of the speaker does not permit him to recount anything except what he observes or what is reported to him by another.

**Stories in Third Person.**—In the foregoing paragraph an example was given of a story told in the first person by an eye-witness. But an author may take the point of view of the chief character and report in the third person the incidents of the story as they fall under the observation of the hero. The author may even go so far as to divorce himself completely from any participation in the action of the story, and write about his characters as a historian would write. In this case he is assumed to know what his characters do in one place or another, how they feel, and what they think. His point of view is that of complete knowledge.

Most stories are written from this point of view. For illustration, it may be noted that Irving does not hesitate to describe Ichabod Crane's thoughts as he revelled in the rural luxury of Van Tassel's home.

**THEME I.** Tell the story of a narrow escape, a run-away, or the wreck of an automobile, from the point of

view of a participant. Tell the same story again from the point of view of an eye-witness.

**THEME II.** From the point of view of complete knowledge tell the story of Alvin York or some other war hero.

**Three Essentials of a Narrative.**—There are three essentials of a narrative, the setting, the characters, and the action. A reader may think that he is primarily interested in the action, but it is by no means a matter of indifference to him as to who does the acting, and the time, place and circumstances under which it is done. Even in moving picture stories, in which action is at a premium, thousands of dollars are spent in providing the setting, the costumes of the actors, and a myriad of details needful in making the theater-goers understand who is doing the acting, and when, and where.

### THE SETTING

**The Introduction.**—Every story has a beginning, a middle, and an end. The beginning, or introduction, has a function which distinguishes it from either of the other parts. This function is twofold: first, to give the time, place, and circumstances of the action; and second, to present the characters. This dual purpose of the introduction is well illustrated in Poe's stories quoted in this book. In *The Goldbug*, for instance, we find the author introducing the chief character in a brief paragraph which is followed by a detailed description of the island where the scene of the story is laid.

**The Introduction Omitted or Postponed.**—The demand on the part of readers for action has led some story writers to eliminate much descriptive matter. Introductions are often abbreviated, omitted, or postponed.

Sometimes a story opens with an exciting incident that must later be explained; sometimes, with a conversation that throws the reader headlong into the midst of the narrative. These are devices for claiming the reader's attention from the outset. It is the usual practice, however, to prepare the reader in the introduction for the story that is to follow.

**The Setting.**—Those details that have to do with the time, place, and circumstances determine what is called the setting. They create an atmosphere in which the characters are to act. Such details are customarily given in the introduction, although they may be distributed through the story. In *The Oval Portrait* (page 57), the setting is described in the first paragraph. With such a setting the melancholy story of the portrait is in perfect harmony; the reader is half expecting a gloomy ending. The setting is to the story what the scenery is to a moving picture scenario. It helps the reader get his bearings in the time and place of the story.

The young writer may well be on his guard against the temptation to make the setting too elaborate. Flowery descriptions, such as serve often to introduce stories in the popular magazines, are hardly appropriate for stories that high school pupils are called upon to write. Except in cases where the environment is largely responsible for the action of the characters, the setting should be simply and briefly described.

### EXERCISES

I. Study *The Gold-bug*, *The Fall of the House of Usher*, *The Masque of the Red Death*, and *The Oval Portrait*, and prepare to answer the following questions:

1. In which paragraph is the chief character introduced?
2. In which paragraph are the time, place, and circumstances of the story set forth?
3. How many paragraphs are included in the introduction?
4. Find the point where the action begins.
5. How much space is devoted to the setting?
6. Is any part of the setting not included in the introduction?
7. In *The Gold-bug*, account for the descriptive matter on page 72.

II. Let each pupil bring to class a magazine story. Note the writer's method of beginning the story.

1. Does the story begin with conversation, with action, or with a description of the setting?
2. If the introductory description is postponed, find it in the body of the story.
3. How much space does the author require to get his story under way?

THEME III. Write an account of a storm, a fire, a flood, or a wreck. Give, if possible, an actual experience. In the introductory paragraph describe the time, place, and circumstances of the incident.

THEME IV. Prepare an oral account of how you behaved when the storm arose, the fire broke out, or the wreck occurred. Abbreviate the setting and launch at once into the narrative.

THEME V. Write an account of some local historical event. In the opening paragraph describe the setting.

THEME VI. Your first venture into society. Tell an actual experience. Give first the scene and circumstances of the party, reception, or entertainment that you first attended. Tell next how you felt and behaved.

### THE CHARACTERS

**A Story Must Have Characters.**—The reader's interest in a story will depend to a large extent upon his interest in the characters who do the acting. There must be a hero or heroine, one or both, and possibly other characters. In novels and in complicated short stories there may be two sets of characters, the principal characters who do most of the acting, and the secondary characters who play minor roles in the story.

**Characters Must Be Real.**—We have little interest in characters that do not act like human beings. The characters must be real and life-like. Shakespeare and Tennyson have won a lasting place in literature because of their ability to bring before their readers such life-like characters as Lady Macbeth, Macduff, Sir Lancelot, and Guinevere.

**Characterization.**—A writer may describe his characters in minute detail just as the artist paints a portrait on a canvas, or he may present them in a rough pen-sketch, leaving the details to be supplied by the reader's imagination, as the cartoonist does. Macaulay gives us a carefully drawn picture of Doctor Johnson, including his personal appearance, his mental failings, and his moral strength and weaknesses. After reading this account we feel that we have become intimately acquainted with this great literary character. Poe, on the other hand, presents his characters in much less detail; for instance, he leaves the reader to make his own picture of the personal appearance of Legrand. Whether a writer shall present his characters in outline or in detail depends upon the type of story.

**Physical Features and Character.**—Inner traits of character are often portrayed by calling attention to the



physical features that seem to indicate them. Such expressions as *lean and hungry*, *weak-kneed*, *low-browed*, *clear-eyed*, etc., give an indication of the character of the person to whom they are applied. The physical features of Roderick Usher (page 37) set forth in a remarkable fashion his temperamental nature.

**Speech and Action in Harmony with Character.**—In everyday life individuals act and speak according to their character. The actors in a narrative must do likewise. In *Macbeth* Macduff's little son prattles along as children are accustomed to do, the drunken porter storms at the gate in the manner of a true ruffian, and the witches behave as witches are reputed to conduct themselves. It would be as absurd to make an illiterate foreigner act the part of an intelligent American as it would be to put the words of a grown person in the mouth of a child.

### EXERCISES

1. Read Macaulay's description of Doctor Johnson's wife, (page 178); of Johnson's associates, (page 184); of Chesterfield, (page 186). Do these descriptions seem to be accurate? Does the writer furnish numerous details or does he sketch the picture and leave the reader's imagination to fill in the details?

2. Study the character of Legrand, (*Gold-bug*, page 62 ff.), and find all the details that give an idea of his personal appearance. Find all details that describe his type of mind.

3. See the description of Roderick Usher, (page 37). Note the harmony of his personal appearance and his mental character. What do you know about the personal appearance of Usher's sister? Is this description sufficient, or would you care to know more about her?

4. Does Jupiter speak and act (*Gold-bug*, page 73 ff.) as an

illiterate Negro should act? Do you think that more recent writers have improved upon Poe's use of the Negro dialect?

**THEME VII.** Winning (or Losing) the Championship. Tell the story of a game that you witnessed. Include brief descriptions of the outstanding players on each side. Make your descriptions so life-like that your classmates will recognize them without names.

**THEME VIII.** Tell the life story of a prominent citizen in your state. Give a brief description of his physical appearance and mental and moral qualities, but don't forget that your theme is a story and not a pen-picture of the man.

**THEME IX.** Retell a Negro story. Describe an Uncle Remus of your community; give your conversation with him; let him tell the story, speaking in his own dialect.

**THEME X.** Unexpected Company for Dinner. Give an account of the embarrassment caused by the arrival of the unexpected guest. Describe the guest and reveal his character by giving snatches of conversation.

**THEME XI.** Driving a Good Bargain. Tell the story of your purchase of some highly prized article. Introduce the salesman and give a part of the conversation with him.

### THE ACTION

**Action the Center of Interest.**—The reader is primarily interested in action. He is concerned not merely with what the characters are now doing, but with what they will do next, and with the outcome of their action. Recognizing this fact, it is the business of the narrator to make a careful selection of events, and arrange them with a view to sustaining the reader's interest.

**The Selection of Events.**—A narrative consists of a

series of incidents all of which lead to some culminating event. If you will review in your mind the events of a story of your own experience, you will find that not all details are of equal importance; that some details carry the narrative forward and that others add little or nothing to the main thread of the story. Neither the narrator nor the reader has time to waste on details that get nowhere. A good story-teller weighs each detail to find whether it is of sufficient importance to merit a place in the story. In *The Oval Portrait* (page 57), the author neglects to tell how the hero happened to be wounded. This is apparently an important detail, but, considered with reference to the main purpose of the tale, which is to tell the story of the portrait, how the hero came to be wounded is clearly of minor importance.

**The Arrangement of Events.**—A story without a point is no story at all; it leads nowhere. There must be a climax in the action, a chief event toward which all others move. Since the interest of the reader wanes as soon as he learns how a story is going to “turn out,” it is well for the climax to come at the end. Interest is intensified by working gradually up to the climax, holding the reader in suspense. Usually an artificial arrangement of events is unnecessary; it is sufficient to let them follow one another naturally in the order of time. The natural order of events is that employed in most short stories.

**Unity and Coherence.**—The principles of unity and coherence apply to the whole composition as well as to the sentence. Only events that contribute to the main thread of the story should be included; digressions detract from the reader’s interest. The events should hang together well, and should follow one another in logical sequence.

**Movement.**—It is within the narrator's power to determine the movement of the story. He may dwell upon each incident, passing slowly from one event to another, or he may eliminate details and make events follow one another in rapid succession. Whether the movement shall be slow or rapid depends upon the nature of the story. When the events of a story cover a long interval of time it is well for the movement to be slow. A story in which the action is rapid is usually more popular than one in which it is slow. In *The Masque of the Red Death* we have an excellent example of slow movement; the character of the story demands it. In the first paragraph of *Samuel Johnson* we have an example of rapid movement.

**Conversation.**—Conversation carries the action of the story forward rapidly. It saves descriptive and explanatory matter that would otherwise have to be given. The fondness of modern readers for dialogue is in accord with their desire for action in a story. Note the rapid movement in the following excerpt from Browning's *Incident of the French Camp*:

Then off there flung in smiling joy  
And held himself erect  
By just the horse's mane, a boy:  
You hardly could suspect—  
(So tight he kept his lips compressed,  
Scarce any blood came through)  
You looked twice ere you saw his breast  
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace  
We've got you Ratisbon!  
The Marshall's in the market-place  
And you'll be there anon

## CHAPTER VIII

### TENNYSON'S "COMING OF ARTHUR" AND "PASSING OF ARTHUR"

#### THE TEACHING OF POETRY

The fundamental aim in all teaching of poetry is to inspire the student with a love for it. Whatever methods will best accomplish this aim are the best methods to use. The chief reason why students, both old and young, do not as a rule like poetry is that they do not understand it. They require prose to have a meaning, but for some unaccountable reason do not make the same demand upon poetry. Poetry not only has as much meaning as prose but often has a finer and deeper meaning; it means intensively and means good—to find its meaning should be the chief aim of our study of it. We shall never really like it, or anything else, until it has a meaning for us.

Our first duty, therefore, in the teaching of poetry should be to impress upon the class the fact that simply reading the poem over once is not all that is required of them. They should be required to study it until they can explain the meaning of the entire poem or of any sentence in it; only thus can the habit of the careless reading of poetry be corrected. This insistence upon the meaning of the poem is not at all at variance with an appreciation of its melody and rhythm, rather is it in harmony with it. Poetry appeals to the soul or the heart through the mind; before we can "feel" a poem we must "see" it. If our liking of poetry is based on no more solid foundation than



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the pleasant sensation of its rhythm, mingled with a vague indefinite meaning, it will never amount to much in our lives.

After the meaning of the poem comes the melody of it—unless it is so light a lyric as to be all melody. The best way to awaken the interest of the class in the music of the poem is to read aloud certain passages of it, sympathetically and intelligently. The right sort of reading will bring out both the meaning and the melody, and will be of great help toward a real appreciation of the poem. But the teacher must remember that before she can read the poem rightly, she must understand it thoroughly; if she does so understand it, much of her appreciation of it will be subtly communicated to the class by her reading. The students should also be urged to read the poem aloud while they are studying it; this is, in fact, one of the best ways in which to study a poem, for the mere speaking of the words aloud often throws a new light on them for the reader and enables him to see more clearly the construction of a sentence or the meaning of a passage.

Certain lines and passages should be assigned for memorizing and the students should be required to recite on them in class. They should also be encouraged to mark and memorize any lines or passages that especially appeal to them; this both increases their interest in the poem and arouses their critical faculty. Not only is the impression of the poem that is obtained by these methods more lasting than that acquired by mere study but the passages thus memorized become in many instances the permanent possession of the student, an aid to the appreciation of other good literature, and an ever-present delight and inspiration toward the better things of life.

The teacher should also be constantly on the alert to relate the thought or the incidents of the poem to modern



life and to the students' own daily experience. Too frequently students regard poetry as something entirely apart from daily life and their interest can be greatly stimulated if the poem is thus "modernized." For example, such questions as the following might be asked: Are there at present associations with ideals and purposes in anyway similar to those of King Arthur and his Round Table? Can you think of a modern situation corresponding to the one in which Bedivere found himself when Arthur commanded him to throw Excalibur away? Is it true today that,

"God fulfill himself in many ways,  
Lest one good custom should corrupt the world?"

### TENNYSON AND THE IDYLLS OF THE KING

Alfred Tennyson was born at the rectory in Somersby, England, in 1809. He had the advantages of early literary surroundings and training. "From his earliest years," says his brother Arthur, "he felt that he was a poet, and earnestly trained himself to be worthy of his vocation" (*Memoir*, I, 17). At the age of seventeen he and his brother Charles published a little volume of verse known as *Poems by Two Brothers*. In 1828 he entered Cambridge University where he became a member of the "Apostles," a debating society many of whose members distinguished themselves in later life. His most notable friendship was with Arthur Henry Hallam, who became engaged to Tennyson's sister and upon the occasion of whose death, in 1833, Tennyson wrote *In Memoriam*. He also won the University prize for poetry with his poem "Timbuctoo." While at Cambridge he published his first volume of verse, *Poems Chiefly Lyrical*, followed in 1832 by a second volume; the reviews of both were on the whole unfavorable.

Tennyson took the criticisms to heart and set to work with the determination that his next book would win the appreciation that had as yet been denied him. The fruit of his ten years of silent work appeared in his 1842 volume, which won instant praise in both England and America. His literary success was now assured; he was granted a pension by the Crown, and upon the death of Wordsworth, in 1850, was made Poet Laureate. In that same year he felt that his income was sufficient to justify his marriage to Emily Sellwood, with whom he had been in love since 1836, when they had entered the church together as groomsmen and bridesmaid at his brother's wedding.

From this time on the lines of his life were laid in pleasant places. His home life was exceptionally happy; of his wife he said, "the peace of God came into my life before the altar when I married her." (*Memoir*, I, 329). Such poems as *In Memoriam*, *Maud*, *Enoch Arden*, *The Princess*, and the *Idylls of the King* brought him increasing means and fame. He died in 1892 as he had lived and as he wished to die—peacefully and quietly. There was no moaning at the bar when he put out to sea, but he was carried out to the great deep of eternity upon such a tide as moving seemed asleep. He was buried in the Poets' Corner in Westminster Abbey by the side of Robert Browning and just below the tomb of Chaucer.

In appearance Tennyson was tall and dark; in manner, shy and reserved—he looked like a poet. Though his genius was predominantly lyric, he yet wrote with unusual success such widely different poetic types as ballads, dialect poems, English idylls, narrative poems, elegies, philosophical poems, dramas, and the epic. Perhaps the leading characteristic of his thought was his sense of law; whether

the law in question was political or scientific, he was a firm believer in its importance. He was strongly opposed to the idea of "Art for Art's sake" in poetry and believed that poetry should contain a deeper meaning than that of mere beauty.

His distinction, however, lies in the fact that he was for over thirty years the supreme representative of the Victorian era in literature. The characteristic of this era was the closeness of its literature to life; Tennyson's interests rarely strayed outside England and in his verse will be found reflected all the phases of the age in which he lived.

The *Idylls of the King* may truly be called his greatest work, not only because of its length and its undisputed poetic excellence, but because its composition extended over his entire poetic career. It is in a very real sense his life work. From his earliest years he had written out in prose various histories of Arthur; in 1833 he sketched a prose epic on the same subject and later considered casting the Arthurian legends into the form of a musical masque. The dates of publication of the various Arthurian poems and of the idylls will show that the subject was always present in his mind and will also show how gradually the epic idea of the *Idylls of the King* was evolved. The idylls are printed in italics.

1832 "The Lady of Shalott"

1842 "Sir Galahad"

"Morte D'Arthur"

"Sir Lancelot and Queen Guinevere"

1857 *Vivien (Merlin and Vivien)*

*Enid (Marriage of Geraint, Geraint and Enid)*

1859 *Elaine (Lancelot and Elaine)*

*Guinevere*

1869 *Holy Grail*

*Pelleas and Ettarre*

- Coming of Arthur*  
*Passing of Arthur*  
1871 *The Last Tournament*  
1872 *Gareth and Lynette*  
1885 *Balin and Balan*  
1889 "Merlin and the Gleam"

The completed *Idylls of the King* consists of twelve poems or idylls arranged in the following order:

*The Coming of Arthur*  
*Gareth and Lynette*  
*The Marriage of Geraint*  
*Geraint and Enid*  
*Balin and Balan*  
*Merlin and Vivien*  
*Lancelot and Elaine*  
*The Holy Grail*  
*Pelleas and Ettarre*  
*The Last Tournament*  
*Guinevere*  
*The Passing of Arthur*

With the exception of *The Marriage of Geraint* and *Geraint and Enid*, which were taken from a collection of Welsh legends called the *Mabinogion*, the material for the *Idylls* was taken from Malory's *Le Morte Darthur*. Tennyson often followed his source quite closely but did not hesitate to vary from it whenever it seemed desirable. He frequently lessened the magic in Malory, thereby increasing the probability of his own narrative; but the most important difference between *Le Morte Darthur* and the *Idylls of the King* lies in the moral elevation and meaning of the latter. The poet infused into the character of Arthur a high moral purpose that was lacking in Malory's Arthur and gave to

his version an undercurrent of symbolic meaning that was not in his source.

It is this effort of Arthur to,

Have power on this dark land to lighten it,  
And power on this dead world to make it live,

that binds the various idylls together and lifts them to the plane of epic magnitude. We see in the gradual downfall of the Round Table not merely the failure of Arthur's kingdom but also the struggle of the good forces in the world against the evil forces, of Soul against Sense. The poem thus becomes, like Dante's *Divine Comedy*, Goethe's *Faust*, and Milton's *Paradise Lost*, a study in the problem of evil in the world.

#### THE COMING OF ARTHUR

LEODOGRAN, the King of Cameliard,  
Had one fair daughter, and none other child;  
And she was fairest of all flesh on earth,  
Guinevere, and in her his one delight.

For many a petty king ere Arthur came	5
Ruled in this isle, and ever waging war	
Each upon other, wasted all the land;	
And still from time to time the heathen host	
Swarm'd overseas, and harried what was left.	
And so there grew great tracts of wilderness,	10
Wherein the beast was ever more and more,	
But man was less and less, till Arthur came.	
For first Aurelius lived and fought and died,	
And after him King Uther fought and died,	
But either fail'd to make the kingdom one.	15
And after these King Arthur for a space,	

And thro' the puissance of his Table Round,  
Drew all their petty principedoms under him,  
Their king and head, and made a realm, and reign'd.

And thus the land of Cameliard was waste, 20  
Thick with wet woods, and many a beast therein,  
And none or few to scare or chase the beast;  
So that wild dog, and wolf and boar and bear  
Came night and day, and rooted in the fields,  
And wallow'd in the gardens of the King. 25  
And ever and anon the wolf would steal  
The children and devour, but now and then,  
Her own brood lost or dead, lent her fierce teat  
To human sucklings; and the children, housed  
In her foul den, there at their meat would growl, 30  
And mock their foster-mother on four feet,  
Till, straighten'd, they grew up to wolf-like men,  
Worse than the wolves. And King Leodogran  
Groan'd for the Roman legions here again,  
And Cæsar's eagle: then his brother king, 35  
Urien, assail'd him: last a heathen horde,  
Reddening the sun with smoke and earth with blood,  
And on the spike that split the mother's heart  
Spitting the child, brake on him, till, amazed,  
He knew not whither he should turn for aid. 40

But—for he heard of Arthur newly crown'd,  
Tho' not without an uproar made by those  
Who cried, "He is not Uther's son"—the King  
Sent to him, saying, "Arise, and help us thou!  
For here between the man and beast we die." 45

And Arthur yet had done no deed of arms,  
But heard the call, and came: and Guinevere  
Stood by the castle walls to watch him pass;

But since he neither wore on helm or shield  
The golden symbol of his kinglihood, 50  
But rode a simple knight among his knights,  
And many of these in richer arms than he,  
She saw him not, or mark'd not, if she saw,  
One among many, tho' his face was bare.  
But Arthur, looking downward as he past, 55  
Felt the light of her eyes into his life  
Smite on the sudden, yet rode on, and pitch'd  
His tents beside the forest. Then he drave  
The heathen; after, slew the beast, and fell'd  
The forest, letting in the sun, and made 60  
Broad pathways for the hunter and the knight  
And so return'd.

For while he linger'd there,  
A doubt that ever smoulder'd in the hearts  
Of those great Lords and Barons of his realm  
Flash'd forth and into war: for most of these, 65  
Colleagu'ing with a score of petty kings,  
Made head against him, crying, "Who is he  
That he should rule us? Who hath proven him  
King Uther's son? for lo! we look at him,  
And find nor face nor bearing, limbs nor voice, 70  
Are like to those of Uther whom we knew.  
This is the son of Gorloïs, not the King;  
This is the son of Anton, not the King."

And Arthur, passing thence to battle, felt  
Travail, and throes and agonies of the life, 75  
Desiring to be join'd with Guinevere;  
And thinking as he rode, "Her father said  
That there between the man and beast they die.  
Shall I not lift her from this land of beasts  
Up to my throne, and side by side with me? 80  
What happiness to reign a lonely king,

Vext—O ye stars that shudder over me,  
 O earth that soundest hollow under me,  
 Vext with waste dreams? for saving I be join'd  
 To her that is the fairest under heaven, 85  
 I seem as nothing in the mighty world,  
 And cannot will my will, nor work my work  
 Wholly, nor make myself in mine own realm  
 Victor and lord. But were I join'd with her,  
 Then might we live together as one life, 90  
 And reigning with one will in everything  
 Have power on this dark land to lighten it,  
 And power on this dead world to make it live."

Thereafter—as he speaks who tells the tale—  
 When Arthur reach'd a field-of-battle bright 95  
 With pitch'd pavilions of his foe, the world  
 Was all so clear about him, that he saw  
 The smallest rock far on the faintest hill,  
 And even in high day the morning star.  
 So when the King had set his banner broad, 100  
 At once from either side, with trumpet-blast,  
 And shouts, and clarions shrilling unto blood,  
 The long-lanced battle let their horses run.  
 And now the Barons and the kings prevail'd,  
 And now the King, as here and there that war 105  
 Went swaying; but the Powers who walk the world  
 Made lightnings and great thunders over him,  
 And dazed all eyes, till Arthur by main might,  
 And mightier of his hands with every blow,  
 And leading all his knighthood threw the kings 110  
 Carádos, Urien, Cradlemon of Wales,  
 Claudius, and Clariance of Northumberland,  
 The King Brandagoras of Latangor,  
 With Anguisant of Erin, Morganore,  
 And Lot of Orkney. Then, before a voice 115



As dreadful as the shout of one who sees  
To one who sins, and deems himself alone  
And all the world asleep, they swerved and brake  
Flying, and Arthur call'd to stay the brands  
That hack'd among the flyers, "Ho! they yield!" 120  
So like a painted battle the war stood  
Silenced, the living quiet as the dead,  
And in the heart of Arthur joy was lord.  
He laugh'd upon his warrior whom he loved  
And honor'd most. "Thou dost not doubt me King, 125  
So well thine arm hath wrought for me to-day."  
"Sir and my liege," he cried, "the fire of God  
Descends upon thee in the battle-field:  
I know thee for my King!" Whereat the two,  
For each had ward'd either in the fight, 130  
Swore on the field of death a deathless love  
And Arthur said, "Man's word is God in man:  
Let chance what will, I trust thee to the death."

Then quickly from the foughten field he sent  
Ulfus, and Brastias, and Bedivere, 135  
His new-made knights, to King Leodogran,  
Saying, "If I in aught have served thee well,  
Give me thy daughter Guinevere to wife."

Whom when he heard, Leodogran in heart  
Debating—"How should I that am a king, 140  
However much he help me at my need,  
Give my one daughter saving to a king,  
And a king's son?"—lifted his voice, and call'd  
A hoary man, his chamberlain, to whom  
He trusted all things, and of him required 145  
His counsel: "Knowest thou aught of Arthur's birth?"

Then spake the hoary chamberlain and said,  
"Sir King, there be but two old men that know:  
And each is twice as old as I; and one  
Is Merlin, the wise man that ever served 150  
King Uther thro' his magic art; and one  
Is Merlin's master (so they call him) Bleys,  
Who taught him magic; but the scholar ran  
Before the master, and so far, that Bleys  
Laid magic by, and sat him down, and wrote 155  
All things and whatsoever Merlin did  
In one great annal-book, where after-years  
Will learn the secret of our Arthur's birth."

To whom the King Leodogran replied,  
"O friend, had I been holpen half as well 160  
By this King Arthur as by thee to-day,  
Then beast and man had had their share of me:  
But summon here before us yet once more  
Ulfus, and Brastias, and Bedivere."

Then, when they came before him, the King said, 165  
"I have seen the cuckoo chased by lesser fowl,  
And reason in the chase: but wherefore now  
Do these your lords stir up the heat of war,  
Some calling Arthur born of Gorlois,  
Others of Anton? Tell me, ye yourselves, 170  
Hold ye this Arthur for King Uther's son?"

And Ulfus and Brastias answer'd, "Ay."  
Then Bedivere, the first of all his knights  
Knighted by Arthur at his crowning, spake—  
For bold in heart and act and word was he, 175  
Whenever slander breathed against the King—

"Sir, there be many rumors on this head:  
For there be those who hate him in their hearts,  
Call him baseborn, and since his ways are sweet, 180  
And theirs are bestial, hold him less than man:  
And there be those who deem him more than man,  
And dream he dropt from heaven: but my belief  
In all this matter—so ye care to learn—  
Sir, for ye know that in King Uther's time  
The prince and warrior Gorlois, he that held 185  
Tintagil castle by the Cornish sea,  
Was wedded with a winsome wife, Ygerne:  
And daughters had she borne him,—one whereof,  
Lot's wife, the Queen of Orkney, Bellicent,  
Hath ever like a royal sister cleaved 190  
To Arthur,—but a son she had not borne.  
And Uther cast upon her eyes of love:  
But she, a stainless wife to Gorlois,  
So loathed the bright dishonor of his love,  
That Gorlois and King Uther went to war: 195  
And overthrown was Gorlois and slain.  
Then Uther in his wrath and heat besieged  
Ygerne within Tintagil, where her men,  
Seeing the mighty swarm about their walls,  
Left her and fled, and Uther enter'd in, 200  
And there was none to call to but himself.  
So, compass'd by the power of the King,  
Enforced she was to wed him in her tears,  
And with a shameful swiftness: afterward,  
Not many moons, King Uther died himself, 205  
Moaning and wailing for an heir to rule  
After him, lest the realm should go to wrack.  
And that same night, the night of the new year,  
By reason of the bitterness and grief  
That vexed his mother, all before his time 210  
Was Arthur born, and all as soon as born

Deliver'd at a secret postern-gate  
To Merlin, to be holden far apart  
Until his hour should come; because the lords  
Of that fierce day were as the lords of this, 215  
Wild beasts, and surely would have torn the child  
Piecemeal among them, had they known; for each  
But sought to rule for his own self and hand,  
And many hated Uther for the sake  
Of Gorlois. Wherefore Merlin took the child, 220  
And gave him to Sir Anton, an old knight  
And ancient friend of Uther; and his wife  
Nursed the young prince, and rear'd him with her own;  
And no man knew. And ever since the lords  
Have foughten like wild beasts among themselves, 225  
So that the realm has gone to wrack: but now,  
This year, when Merlin (for his hour had come)  
Brought Arthur forth, and set him in the hall,  
Proclaiming, 'Here is Uther's heir, your king,'  
A hundred voices cried, 'Away with him! 230  
No king of ours! a son of Gorlois he,  
Or else the child of Anton, and no king,  
Or else baseborn.' Yet Merlin thro' his craft,  
And while the people clamor'd for a king,  
Had Arthur crown'd; but after, the great lords 235  
Banded, and so brake out in open war."

Then while the King debated with himself  
If Arthur were the child of shamefulness,  
Or born the son of Gorlois, after death,  
Or Uther's son, and born before his time, 240  
Or whether there were truth in anything  
Said by these three, there came to Cameliard,  
With Gawain and young Modred, her two sons,  
Lot's wife, the Queen of Orkney, Bellicent;  
Whom as he could, not as he would, the King 245  
Made feast for, saying, as they sat at meat,

"A doubtful throne is ice on summer seas.  
Ye come from Arthur's court. Victor his men  
Report him! Yea, but ye—think ye this king—  
So many those that hate him, and so strong, 250  
So few his knights, however brave they be—  
Hath body enow to hold his foemen down?"

"O King," she cried, "and I will tell thee: few,  
Few, but all brave, all of one mind with him;  
For I was near him when the savage yells 255  
Of Uther's peerage died, and Arthur sat  
Crown'd on the daïs, and his warriors cried,  
'Be thou the king, and we will work thy will  
Who love thee.' Then the King in low deep tones,  
And simple words of great authority, 260  
Bound them by so strait vows to his own self,  
That when they rose, knighted from kneeling, some  
Were pale as at the passing of a ghost,  
Some flush'd, and others dazed, as one who wakes  
Half-blinded at the coming of a light. 265

"But when he spake and cheer'd his Table Round  
With large, divine, and comfortable words,  
Beyond my tongue to tell thee—I beheld  
From eye to eye thro' all their Order flash  
A momentary likeness of the King: 270  
And ere it left their faces, thro' the cross  
And those around it and the Crucified,  
Down from the casement over Arthur, smote  
Flame-color, vert and azure, in three rays,  
One falling upon each of three fair queens, 275  
Who stood in silence near his throne, the friends  
Of Arthur, gazing on him, tall, with bright  
Sweet faces, who will help him at his need.

"And there I saw mage Merlin, whose vast wit  
And hundred winters are but as the hands 280  
Of loyal vassals toiling for their liege.

"And near him stood the Lady of the Lake,  
Who knows a subtler magic than his own—  
Clothed in white samite, mystic, wonderful.  
She gave the King his huge cross-hilted sword, 285  
Whereby to drive the heathen out: a mist  
Of incense curl'd about her, and her face  
Wellnigh was hidden in the minster gloom;  
But there was heard among the holy hymns  
A voice as of the waters, for she dwells 290  
Down in a deep; calm, whatsoever storms  
May shake the world, and when the surface rolls,  
Hath power to walk the waters like our Lord.

"There likewise I beheld Excalibur  
Before him at his crowning borne, the sword 295  
That rose from out the bosom of the lake,  
And Arthur row'd across and took it—rich  
With jewels, elfin Urim, on the hilt,  
Bewildering heart and eye—the blade so bright  
That men are blinded by it—on one side, 300  
Graven in the oldest tongue of all this world,  
'Take me,' but turn the blade and ye shall see,  
And written in the speech ye speak yourself,  
'Cast me away!' And sad was Arthur's face  
Taking it, but old Merlin counsell'd him, 305  
'Take thou and strike! the time to cast way  
Is yet far-off.' So this great brand the king  
Took, and by this will beat his foemen down."

Thereat Leodogran rejoiced, but thought  
To sift his doubtings to the last, and ask'd, 310  
23

Fixing full eyes of question on her face,  
"The swallow and the swift are near akin,  
But thou art closer to this noble prince,  
Being his own dear sister;" and she said,  
"Daughter of Gorlois and Ygerne am I;" 315  
"And therefore Arthur's sister?" ask'd the King.  
She answer'd, "These be secret things," and sign'd  
To those two sons to pass and let them be.  
And Gawain went, and breaking into song  
Sprang out, and follow'd by his flying hair 320  
Ran like a colt, and leapt at all he saw:  
But Modred laid his ear beside the doors,  
And there half-heard; the same that afterward  
Struck for the throne, and striking found his doom.

And then the Queen made answer, "What know I? 325  
For dark my mother was in eyes and hair,  
And dark in hair and eyes am I; and dark  
Was Gorlois, yea and dark was Uther too,  
Wellnigh to blackness; but this King is fair  
Beyond the race of Britons and of men. 330  
Moreover, always in my mind I hear  
A cry from out the dawning of my life,  
A mother weeping, and I hear her say,  
'Oh that ye had some brother, pretty one,  
To guard thee on the rough ways of the world.'" 335

"Ay," said the King, "and hear ye such a cry?  
But when did Arthur chance upon thee first?"

"O King!" she cried, "and I will tell thee true:  
He found me first when yet a little maid:  
Beaten I had been for a little fault 340  
Whereof I was not guilty; and out I ran  
And flung myself down on a bank of heath,

And hated this fair world and all therein,  
And wept, and wish'd that I were dead; and he—  
I know not whether of himself he came, 345  
Or brought by Merlin, who, they say, can walk  
Unseen at pleasure—he was at my side,  
And spake sweet words, and comforted my heart,  
And dried my tears, being a child with me.  
And many a time he came, and evermore 350  
As I grew greater grew with me; and sad  
At times he seem'd, and sad with him was I,  
Stern too at times, and then I loved him not,  
But sweet again, and then I loved him well.  
And now of late I see him less and less, 355  
But those first days had golden hours for me,  
For then I surely thought he would be king.

“But let me tell thee now another tale:  
For Bleys, our Merlin's master, as they say,  
Died but of late, and sent his cry to me, 360  
To hear him speak before he left his life.  
Shrunk like a fairy changeling lay the mage;  
And when I enter'd told me that himself  
And Merlin ever served about the King,  
Uther, before he died; and on the night 365  
When Uther in Tintagil past away  
Moaning and wailing for an heir, the two  
Left the still King, and passing forth to breathe,  
Then from the castle gateway by the chasm  
Descending thro' the dismal night—a night 370  
In which the bounds of heaven and earth were lost—  
Beheld, so high upon the dreary deeps  
It seem'd in heaven, a ship, the shape thereof  
A dragon wing'd, and all from stem to stern  
Bright with a shining people on the decks, 375  
And gone as soon as seen. And then the two



Dropt to the cove, and watch'd the great sea fall  
Wave after wave, each mightier than the last,  
Till last, a ninth one, gathering half the deep  
And full of voices, slowly rose and plunged 380  
Roaring, and all the wave was in a flame:  
And down the wave and in the flame was borne  
A naked babe, and rode to Merlin's feet,  
Who stoopt and caught the babe, and cried 'The King!  
Here is an heir for Uther!' And the fringe 385  
Of that great breaker, sweeping up the strand,  
Lash'd at the wizard as he spake the word,  
And all at once all round him rose in fire,  
So that the child and he were clothed in fire.  
And presently thereafter follow'd calm, 390  
Free sky and stars: 'And this same child,' he said,  
'Is he who reigns; nor could I part in peace  
Till this were told.' And saying this the seer  
Went thro' the strait and dreadful pass of death,  
Not ever to be question'd any more 395  
Save on the further side; but when I met  
Merlin, and ask'd him if these things were truth—  
The shining dragon and the naked child  
Descending in the glory of the seas—  
He laugh'd as is his wont, and answer'd me 400  
In riddling triplets of old time, and said:

"'Rain, rain, and sun! a rainbow in the sky!  
A young man will be wiser by and by;  
An old man's wit may wander ere he die.

"'Rain, rain, and sun! a rainbow on the lea! 405  
And truth is this to me, and that to thee;  
And truth or clothed or naked let it be.

"'Rain, sun, and rain! and the free blossom blows:

Sun, rain, and sun! and where is he who knows?  
From the great deep to the great deep he goes.' 410

"So Merlin riddling anger'd me; but thou  
Fear not to give this King thine only child,  
Guinevere: so great bards of him will sing  
Hereafter; and dark sayings from of old  
Ranging and ringing thro' the minds of men, 415  
And echo'd by old folk beside their fires  
For comfort after their wage-work is done,  
Speak of the King; and Merlin in our time  
Hath spoken also, not in jest, and sworn  
Tho' men may wound him that he will not die, 420  
But pass, again to come; and then or now  
Utterly smite the heathen underfoot,  
Till these and all men hail him for their king."

She spake and King Leodogran rejoiced,  
But musing "Shall I answer yea or nay?" 425  
Doubted, and drowsed, nodded and slept, and saw,  
Dreaming, a slope of land that ever grew,  
Field after field, up to a height, the peak  
Haze-hidden, and thereon a phantom king,  
Now looming, and now lost; and on the slope 430  
The sword rose, the hind fell, the herd was driven,  
Fire glimpsed; and all the land from roof and rick,  
In drifts of smoke before a rolling wind,  
Stream'd to the peak, and mingled with the haze  
And made it thicker; while the phantom king 435  
Sent out at times a voice; and here or there  
Stood one who pointed toward the voice, the rest  
Slew on and burnt, crying, "No king of ours,  
No son of Uther, and no king of ours;"  
Till with a wink his dream was changed, the haze 440  
Descended, and the solid earth became

As nothing, but the King stood out in heaven,  
Crown'd. And Leodogran awoke, and sent  
Ulfus, and Brastias, and Bedivere  
Back to the court of Arthur answering yea. 445

Then Arthur charged his warrior whom he loved  
And honor'd most, Sir Lancelot, to ride forth  
And bring the Queen;—and watch'd him from the gates:  
And Lancelot past away among the flowers,  
(For then was latter April) and return'd 450  
Among the flowers, in May, with Guinevere.  
To whom arrived, by Dubric the high saint,  
Chief of the church in Britain, and before  
The stateliest of her altar-shrines, the King  
That morn was married, while in stainless white, 455  
The fair beginners of a nobler time,  
And glorying in their vows and him, his knights  
Stood round him, and rejoicing in his joy.  
Far shone the fields of May thro' open door,  
The sacred altar blossom'd white with May, 460  
The Sun of May descended on their King,  
They gazed on all earth's beauty in their Queen,  
Roll'd incense, and there past along the hymns  
A voice as of the waters, while the two  
Sware at the shrine of Christ a deathless love: 465  
And Arthur said, "Behold, thy doom is mine.  
Let chance what will, I love thee to the death!"  
To whom the Queen replied with drooping eyes,  
"King and my lord, I love thee to the death!"  
And holy Dubric spread his hands and spake, 470  
"Reign ye, and live and love, and make the world  
Other, and may thy Queen be one with thee,  
And all this Order of thy Table Round  
Fulfil the boundless purpose of their King!"

So Dubric said; but when they left the shrine 475  
Great Lords from Rome before the portal stood,  
In scornful stillness gazing as they past;  
Then while they paced a city all on fire  
With sun and cloth of gold, the trumpets blew,  
And Arthur's knighthood sang before the King:— 480

"Blow trumpet, for the world is white with May;  
Blow trumpet, the long night hath roll'd away!  
Blow thro' the living world—'Let the King reign.'

"Shall Rome or Heathen rule in Arthur's realm?  
Flash brand and lance, fall battleaxe upon helm, 485  
Fall battleaxe, and flash brand! Let the King reign.

"Strike for the King and live! his knights have heard  
That God hath told the King a secret word.  
Fall battleaxe, and flash brand! Let the King reign.

"Blow trumpet! he will lift us from the dust. 490  
Blow trumpet! live the strength and die the lust!  
Clang battleaxe, and clash brand! Let the King reign.

"Strike for the King and die! and if thou diest,  
The King is King, and ever wills the highest.  
Clang battleaxe, and clash brand! Let the King reign.

"Blow, for our Sun is mighty in his May! 496  
Blow, for our Sun is mightier day by day!  
Clang battleaxe, and clash brand! Let the King reign.

"The King will follow Christ, and we the King  
In whom high God hath breathed a secret thing. 500  
Fall battleaxe, and flash brand! Let the King reign."

So sang the knighthood, moving to their hall.  
There at the banquet those great Lords from Rome,  
The slow-fading mistress of the world,  
Strode in, and claim'd their tribute as of yore. 505  
But Arthur spake, "Behold, for these have sworn  
To wage my wars, and worship me their King;  
The old order changeth, yielding place to new;  
And we that fight for our fair father Christ,  
Seeing that ye be grown too weak and old 510  
To drive the heathen from your Roman wall,  
No tribute will we pay;" so those great lords  
Drew back in wrath, and Arthur strove with Rome.

And Arthur and his knighthood for a space  
Were all one will, and thro' that strength the King 515  
Drew in the petty principdoms under him,  
Fought, and in twelve great battles overcame  
The heathen hordes, and made a realm and reign'd.

### NOTES

The *Coming of Arthur* is the first of the *Idylls of the King*. In it we are introduced to King Arthur and Queen Guinevere and to many of the leading knights of the Round Table. We are told of the birth of King Arthur, of his founding the Round Table, his love for Guinevere and his marriage to her, and his wars against the barons of his own kingdom and against the Saxon invaders.

And Arthur and his knighthood for a space  
Were all one will, and thro' that strength the King  
Drew in the petty principdoms under him,  
Fought, and in twelve great battles overcame  
The heathen hordes, and made a realm and reign'd.

The events here related are taken with certain changes from Sir Thomas Malory's collection of Arthurian legends known as *Le Morte Darthur*, which was the chief source for the *Idylls of the King*. Of the historic King Arthur but little is known. There was probably a British king of that name who lived about the beginning of the sixth century and who led the Celtic forces in their struggle against the Saxons. Around him have collected the various legends which make up the Arthurian cycle.

1. *Cameliard*, supposed to be Scotland.
8. *heathen host*, heathen tribes from overseas.
13. *Aurelius*, an early king of Britain. He was succeeded by his younger brother Uther, who was the father of Arthur.
17. *puissance*, power or strength.
17. *Table Round*, an association of one hundred and fifty knights formed by King Arthur.

But I was first of all the kings who drew  
 The knighthood-errant of this realm and all  
 The realms together under me, their Head,  
 In that fair Order of my Table Round,  
 A glorious company, the flower of men,  
 To serve as model for the mighty world,  
 And be the fair beginning of a time.  
 I made them lay their hands in mine and swear  
 To reverence the King, as if he were  
 Their conscience, and their conscience as their King,  
 To break the heathen and uphold the Christ,  
 To ride abroad redressing human wrongs,  
 To speak no slander, no, nor listen to it,  
 To honor his own word as if his God's,  
 To lead sweet lives in purest chastity,  
 To love one maiden only, cleave to her;  
 And worship her by years of noble deeds,  
 Until they won her.

—*Guinevere*.

They were so called because they sat at a famous Round Table which the magician Merlin made for Uther "in tokening of the roundness of the world for by the Round Table is the world signified by right." The table and one hundred knights were given to Arthur by Leodogran as a part of Guinevere's dowry.

31. *mock*, imitate.

33. An allusion to the old legend of were-wolves, who were men that could at will change themselves into wolves and later resume their human shape. Tennyson often uses the wolf as a symbol of cruelty.

35. *Caesar's eagle*. Britain was conquered by Julius Caesar in 55 and 54 B. C., and for several centuries thereafter remained a Roman province. The Roman legions were withdrawn A. D. 410 to protect Rome against the Goths.

39. *Spitting*. A spit is an iron bar upon which meat is stuck for roasting over a fire.

39. What is the subject of "brake"?

50. A golden dragon.

54. *bare*, not covered by his helmet.

72. *Gorlois*. See lines 185 ff.

73. *Anton*. See line 221.

75. His love stirs him to the depths of his being.

92-93. What do the words "dark" and "dead" in these two lines mean?

89-93. Memorize these lines.

Tennyson makes Arthur's marriage mean far more to his spiritual life than Malory does. In Malory Arthur marries partly because his barons wish him to do so; Merlin warns him that if he marries Guinevere she will love Lancelot, but Arthur nevertheless weds her. Tennyson changes these details in order to elevate Arthur's character.

94. Sometimes Tennyson thus refers to Malory and sometimes to himself.

96. *pitch'd pavilions*, tents that have been set up.

102. *shrilling unto blood*, urging to conflict or stirring the blood.

103. *long-lanced battle*, "The warriors armed with long lances. Note the sense of eagerness in this passage. The men, the horses, the trumpets and clarions all strain towards the fray" (Reynolds).

106. *Powers who walk the world*, supernatural forces in the world.

111-15. The names of the kings are taken from Malory; they are of no importance in the poem. Tennyson said this was the hardest sort of blank verse to write.

119. *stay the brands*, to hold the swords.

120. In Malory it is Merlin who restrains Arthur from fighting any longer. Tennyson made Arthur give the command to cease fighting in order to show the gentler side of his nature. It is by such changes as this that Tennyson has elevated the character of Arthur. See also note ll. 89-93.

121. What does this line mean?

125. *warrior whom he loved and honor'd most*, Lancelot. This oath of friendship which they swear makes more tragic Lancelot's later betrayal of Arthur by falling in love with Guinevere.

132. A man's word or promise is sacred, hence not to be broken. See "To honor his own word as if his God's," in the note to line 17.

141. *help*, archaic form of helped. Such words as this and *foughten*, line 134, (archaic past participle of *fight*) are used to give the poem an archaic flavor.

139-146. In Malory Leodogran raises no question as to Arthur's birth but rejoices that he wishes to marry Guinevere. His hesitation here gives an opportunity for the introduction of the various theories of Arthur's birth.

153-54. *ran before the master*. What does this mean?

160-62. Put the meaning of this sentence into plain prose.

166-67. Cuckoos often lay their eggs in smaller birds' nests. Leodogran wonders why, if the throne rightly belongs to Arthur, the other lords are "chasing" him.

173. *Bedivere*, one of Arthur's most loyal knights. He is a plain, practical man, who, disregarding the theories of Arthur's magical birth, gives a plain, practical account of it. We shall see more of his practical nature in the *Passing of Arthur*.

202. *compass'd*, surrounded.

205. What do "moons" mean?

207. *wrack*, ruin.

212. *postern-gate*, rear gate of the castle.

244. *Bellicent*. Lot was one of the rebel kings (see line 115), but Arthur forgave him. *Bellicent* is referred to in lines 188-191. Modred is the villain of the *Idylls*; he it is who discovers and reports the love of Lancelot and Guinevere and leads a revolt against Arthur (see line 324). Gawain becomes one of the leading knights of the Round Table (see note on line 324).

245-46. What do these lines mean?

247. *ice on summer seas*. When an iceberg strikes a warm current of water, its base melts until it topples over.

252. *body enow*, strength enough.

256. *Uther's peerage*, Uther's knights.

257. *dais*, the raised platform upon which the throne stood.

268. *Beyond my tongue*. Put this phrase into plainer English.

270. For a moment they were so like Arthur in spirit that they looked like him.

274. *vert and azure*, green and blue. The light shines through a stained glass window containing a picture of the Crucifixion.

275. *three fair queens*. These are the three queens who, in the *Passing of Arthur*, bear the King away in their barge to Avilion. See *Passing of Arthur*, 366.

279. *mage*, magician; *wit*, wisdom.

282. *Lady of the Lake*. The Lady of the Lake is one of the magical characters from Malory. It is she who in lines 294-308 gives Arthur his sword Excalibur. Tennyson, however, mingles with her magical nature a touch of symbolism and intends for her to suggest the idea of Religion or of the Church—hence the mention of the cross-hilted sword, the minster gloom, the hymns, and her power to walk the waters like our Lord.

284. *samite*, a rich silk.

285. *cross-hilted sword*. The cross-shaped hilt of the sword was often used as a substitute for a cross in the swearing of vows. Cf. *Hamlet*, I-v-147 ff.



288. *minster gloom*, the semi-darkness of a cathedral.

290. *A voice as of the waters*. "And his voice as the sound of many waters." *Revelation*, I, 15. See line 464 of this idyll and the last sentence in Poe's *Fall of the House of Usher*.

298. *elfin Urim*. The Urim was a jeweled ornament worn by the Hebrew high priests. The words here probably mean magic jewels or magic flashes from them.

301. *oldest tongue*, Hebrew.

306. *time to cast away*. The story of the casting away of Excalibur is told in the *Passing of Arthur*.

312. *swift*, a bird that resembles a swallow.

312-14. "By assuming the relationship between her and Arthur he tests its truth." (Littledale.)

319-24. The difference between the two brothers is thus shown at the very beginning of the *Idylls*; the same characteristics are ascribed to them in other idylls. Can you describe each of them in a single word?

331-35. Can you put this sentence into plain prose?

346. *they say*. Tennyson inserted these words in order to lessen the magic of Malory a bit and make the character more human. This is characteristic of his handling of Malory throughout the *Idylls*.

362. *fairy changeling*, a shriveled elf substituted by fairies for the real child.

368. *still*, dead.

377. *cove*, shore of the bay.

393. *Till this were told*. This is the supernatural version of Arthur's birth. The two theories correspond to the two sides of his nature as shown in the *Idylls*—the natural and the supernatural. The former, of course, greatly predominates.

405. *lea*, meadow.

402-410. "Tennyson's note on these riddling triplets is, 'The truth appears in different guise to divers persons. The one fact is that man comes from the great deep and returns to it.' (*Works of Alfred Lord Tennyson*. Edited by Hallam Lord Tennyson, Vol. III, p. 457.) The lines are intentionally obscure, for Merlin did not mean to answer Bellicent's questions." (Reynolds.)

420. *he will not die*. This belief is associated with other national heroes, such as Harold, Charlemagne, and William Tell. Malory says in Book XXI, chap. 7: "Yet some men yet say in many parts of England that King Arthur is not dead, but had by the will of our Lord Jesu in another place. And men say that he shall come again. . . . I will not say it shall be so, but rather I will say, here in this world he changed his life. But many men say that

there is written upon his tomb this verse, *Hic jacet Arthurus Rex quondam Rexque futurus.*" This belief is again referred to in the *Passing of Arthur*, lines 28, 191-92.

429. *phantom king*, seen dimly through the haze.

431. The peasants were killed and their cattle driven away by robbers.

440. *with a wink*, in a moment.

426-443. Tennyson was fond of inserting dreams in the idylls. Throughout the dream can be caught glimpses of the actual facts that suggested it to Leodogran—the ravaging of his kingdom before Arthur came to his rescue, the barons' revolt against Arthur, and his own doubt as to Arthur's kingship. How does the dream affect the plot of the poem?

449-51. See Tennyson's early poem, *Sir Launcelot and Queen Guinevere*. Their love for each other had its beginning on this journey.

472. *Other*, better.

474. The oath of friendship which Lancelot swears, the oath of marriage which Guinevere takes, and the picture of what Arthur might have done had Guinevere and his knights remained true to him add tragic pathos and power to the conclusion of the *Idylls*. This scene should be contrasted with the *Passing of Arthur*, lines 22-26.

480. *sang before the King*. Tennyson has inserted a song in nearly every idyll. Besides adding the lyric note to the idyll and life and color to the marriage scene, this song embodies the meaning of the idyll in that it stresses Arthur's ideals and shows what a fair beginning of his rule he made. Lines 488 and 500 refer to the supernatural side of Arthur's character. Note the marching movement of the verse and how the sound of the trumpet and the clang and clash of weapons against shield and armor are suggested by it. Stopford Brooke calls them "rugged, clanging, clashing lines."

496. What does this line mean?

504. An excellent characterization of the last days of the Roman empire. Memorize the line.

508. Memorize this line. The thought embodied in it is a favorite one with Tennyson.

511. *Roman wall*. The Romans built a line of fortifications across the northern part of England as a protection against the Picts and Scots. See the *Passing of Arthur*, 69.

513. *Arthur strove with Rome*. In book V, Malory tells in detail how Arthur refused the demand of the Roman ambassadors, and, crossing over to the Continent, defeated the Roman Emperor Lucius Tiberius, smiting him with Excalibur so "that it cleft his head from

the summit of his head, and stinted not till it came to his breast. And then the emperor fell down dead and there ended his life." Arthur was subsequently crowned in Rome. The entire account is unhistorical. Tennyson's brief reference to Arthur's defiance of Rome was probably introduced to show his courage and the power of his new kingdom. See the *Passing of Arthur*, 68-70, 133.

518. *heathen hordes*, Angles, Saxons, and Jutes from overseas.

### QUESTIONS

1. What is your conception of Leodogran, Bedivere, Bellicent?

2. State in your own words Bedivere's theory of Arthur's birth. Bellicent's theory. What is the chief difference between them? Which does Leodogran prefer? What other possible theories of his birth are suggested?

3. In what three parts may Bellicent's answer to Leodogran's first question (ll. 247-52) be divided? Did she really answer his question?

4. Does Arthur impress you as a man or as a myth—that is, does he seem to have more of the natural or the supernatural about him? What seems to you to have been his purpose as a king, as given in this idyll? Are there at present associations with ideals and purposes similar to those of King Arthur and his Round Table?

5. What would you call the two main themes of this idyll?

6. Select the three lines or passages that you like best and tell why you like them.

7. Which scene in the idyll do you remember most clearly? Can you tell why you recall it better than the other scenes?

8. Select two other scenes that are strikingly clear.

9. Select four instances in which Tennyson has used a specific word to good effect. Prove that the word has been well used by substituting a general word for it and noting the effect upon the line.

## THE PASSING OF ARTHUR

THAT story which the bold Sir Bedivere,  
First made and latest left of all the knights,  
Told, when the man was no more than a voice  
In the white winter of his age, to those  
With whom he dwelt, new faces, other minds.

5

For on their march to westward, Bedivere,  
Who slowly paced among the slumbering host,  
Heard in his tent the moanings of the King:

"I found Him in the shining of the stars,  
I mark'd Him in the flowering of His fields,  
But in His ways with men I find Him not.  
I waged His wars, and now I pass and die.  
O me! for why is all around us here  
As if some lesser god had made the world,  
But had not force to shape it as he would,  
Till the High God behold it from beyond,  
And enter it, and make it beautiful?  
Or else as if the world were wholly fair,  
But that these eyes of men are dense and dim,  
And have not power to see it as it is:  
Perchance, because we see not to the close;—  
For I, being simple, thought to work His will,  
And have but stricken with the sword in vain;  
And all whereon I lean'd in wife and friend  
Is traitor to my peace, and all my realm  
Reels back into the beast, and is no more.  
My God, thou hast forgotten me in my death:  
Nay—God my Christ—I pass but shall not die."

10

15

20

25

Then, ere that last weird battle in the west,  
There came on Arthur sleeping, Gawain kill'd

30

In Lancelot's war, the ghost of Gawain blown  
Along a wandering wind, and past his ear  
Went shrilling, "Hollow, hollow all delight!  
Hail, King! to-morrow thou shalt pass away.  
Farewell! there is an isle of rest for thee. 35  
And I am blown along a wandering wind,  
And hollow, hollow, hollow all delight."  
And fainter onward, like wild birds that change  
Their season in the night and wail their way  
From cloud to cloud, down the long wind the dream  
Shrill'd but in going mingled with dim cries 41  
Far in the moonlit haze among the hills,  
As of some lonely city sack'd by night,  
When all is lost, and wife and child with wail  
Pass to new lords; and Arthur woke and call'd, 45  
"Who spake? A dream. O light upon the wind,  
Thine, Gawain, was the voice—are these dim cries  
Thine? or doth all that haunts the waste and wild  
Mourn, knowing it will go along with me?"

This heard the bold Sir Bedivere and spake: 50  
"O me, my King, let pass whatever will,  
Elves, and the harmless glamour of the field;  
But in their stead thy name and glory cling  
To all high places like a golden cloud  
For ever: but as yet thou shalt not pass. 55  
Light was Gawain in life, and light in death  
Is Gawain, for the ghost is as the man;  
And care not thou for dreams from him, but rise—  
I hear the steps of Modred in the west,  
And with him many of thy people, and knights 60  
Once thine, whom thou hast loved, but grosser grown  
Than heathen, spitting at their vows and thee.  
Right well in heart they know thee for the King.  
Arise, go forth and conquer as of old."

Then spake King Arthur to Sir Bedivere: 65  
"Far other is this battle in the west  
Whereto we move, than when we strove in youth,  
And brake the petty kings, and fought with Rome,  
Or thrust the heathen from the Roman wall,  
And shook him thro' the north. Ill doom is mine 70  
To war against my people and my knights.  
The king who fights his people fights himself.  
And they my knights, who loved me once, the stroke  
That strikes them dead is as my death to me.  
Yet let us hence, and find or feel a way 75  
Thro' this blind haze, which ever since I saw  
One lying in the dust at Almesbury,  
Hath folded in the passes of the world."

Then rose the King and moved his host by night,  
And ever push'd Sir Modred, league by league, 80  
Back to the sunset bound of Lyonesse—  
A land of old upheaven from the abyss  
By fire, to sink into the abyss again;  
Where fragments of forgotten peoples dwelt,  
And the long mountains ended in a coast 85  
Of ever-shifting sand, and far away  
The phantom circle of a moaning sea.  
There the pursuer could pursue no more,  
And he that fled no further fly the King;  
And there, that day when the great light of heaven 90  
Burn'd at his lowest in the rolling year,  
On the waste sand by the waste sea they closed.  
Nor ever yet had Arthur fought a fight  
Like this last, dim, weird battle of the west.  
A deathwhite mist slept over sand and sea: 95  
Whereof the chill, to him who breathed it, drew  
Down with his blood, till all his heart was cold  
With formless fear; and ev'n on Arthur fell

Confusion, since he saw not whom he fought,  
For friend and foe were shadows in the mist, 100  
And friend slew friend not knowing whom he slew;  
And some had visions out of golden youth,  
And some beheld the faces of old ghosts  
Look in upon the battle; and in the mist  
Was many a noble deed, many a base, 105  
And chance and craft and strength in single fights,  
And ever and anon with host to host  
Shocks, and the splintering spear, the hard mail hewn,  
Shield-breakings, and the clash of brands, the crash  
Of battle-axes on shatter'd helms, and shrieks 110  
After the Christ, of those who falling down  
Look'd up for heaven, and only saw the mist;  
And shouts of heathen and the traitor knights,  
Oaths, insult, filth, and monstrous blasphemies,  
Sweat, writhings, anguish, laboring of the lungs 115  
In that close mist, and cryings for the light,  
Moans of the dying, and voices of the dead.

Last, as by some one deathbed after wail  
Of suffering, silence follows, or thro' death  
Or deathlike swoon, thus over all that shore, 120  
Save for some whisper of the seething seas,  
A dead hush fell; but when the dolorous day  
Grew drearier toward twilight falling, came  
A bitter wind, clear from the North, and blew  
The mist aside, and with that wind the tide 125  
Rose, and the pale King glanced across the field  
Of battle; but no man was moving there;  
Nor any cry of Christian heard thereon,  
Nor yet of heathen; only the wan wave  
Brake in among dead faces, to and fro 130  
Swaying the helpless hands, and up and down  
Tumbling the hollow helmets of the fallen,

And shiver'd brands that once had fought with Rome,  
And rolling far along the gloomy shores  
The voice of days of old and days to be. 135

Then spake King Arthur to Sir Bedivere,  
And whiter than the mist that all day long  
Had held the field of battle was the King:

"Hearest thou this great voice that shakes the world,  
And wastes the narrow realm whereon we move, 140  
And beats upon the faces of the dead,  
My dead, as tho' they had not died for me?—  
O Bedivere, for on my heart hath fall'n  
Confusion, till I know not what I am,  
Nor whence I am, nor whether I be King. 145  
Behold, I seem but King among the dead."

Then spake the bold Sir Bedivere: "My King,  
King everywhere! and so the dead have kings,  
There also will I worship thee as King.  
Yet still thy life is whole, and still I live 150  
Who love thee; but who hates thee, he that brought  
The heathen back among us, yonder stands,  
Modred, unharm'd, the traitor of thine house."

Then spake the King: "My house hath been my doom.  
But call not thou this traitor of my house 155  
Who hath but dwelt beneath one roof with me.  
My house are rather they who sware my vows,  
Yea, even while they brake them, own'd me King.  
And well for thee, saying in my dark hour,  
When all the purport of my throne hath fail'd, 160  
That quick or dead thou holdest me for King.  
King am I, whatsoever be their cry;  
And one last act of kinghood shalt thou see



Yet, ere I pass." And uttering this the King  
Made at the man: then Modred smote his liege 165  
Hard on that helm which many a heathen sword  
Had beaten thin; while Arthur at one blow,  
Striking the last stroke with Excalibur,  
Slew him, and all but slain himself, he fell.

So all day long the noise of battle roll'd 170  
Among the mountains by the winter sea;  
Until King Arthur's Table, man by man,  
Had fall'n in Lyonesse about their lord,  
King Arthur. Then, because his wound was deep,  
The bold Sir Bedivere uplifted him, 175  
And bore him to a chapel nigh the field,  
A broken chancel with a broken cross,  
That stood on a dark strait of barren land:  
On one side lay the Ocean, and on one  
Lay a great water, and the moon was full. 180

Then spake King Arthur to Sir Bedivere:  
"The sequel of to-day unsolders all  
The goodliest fellowship of famous knights  
Whereof this world holds record. Such a sleep  
They sleep—the men I loved. I think that we 185  
Shall never more, at any future time,  
Delight our souls with talk of knightly deeds,  
Walking about the gardens and the halls  
Of Camelot, as in the days that were.  
I perish by this people which I made,— 190  
Tho' Merlin sware that I should come again  
To rule once more; but, let what will be, be,  
I am so deeply smitten thro' the helm  
That without help I cannot last till morn.  
Thou therefore take my brand Excalibur, 195  
Which was my pride: for thou rememberest how

In those old days, one summer noon, an arm  
Rose up from out the bosom of the lake,  
Clothed in white samite, mystic, wonderful,  
Holding the sword—and how I row'd across 200  
And took it, and have worn it, like a king;  
And, wheresoever I am sung or told  
In aftertime, this also shall be known:  
But now delay not; take Excalibur,  
And fling him far into the middle mere: 205  
Watch what thou seest, and lightly bring me word."

To him replied the bold Sir Bedivere:  
"It is not meet, Sir King, to leave thee thus,  
Aidless, alone, and smitten thro' the helm—  
A little thing may harm a wounded man; 210  
Yet I thy hest will all perform at full,  
Watch what I see, and lightly bring thee word."

So saying, from the ruin'd shrine he stept,  
And in the moon athwart the place of tombs,  
Where lay the mighty bones of ancient men, 215  
Old knights, and over them the sea-wind sang  
Shrill, chill, with flakes of foam. He, stepping down  
By zigzag paths, and juts of pointed rock,  
Came on the shining levels of the lake.

There drew he forth the brand Excalibur, 220  
And o'er him, drawing it, the winter moon,  
Brightening the skirts of a long cloud, ran forth  
And sparkled keen with frost against the hilt:  
For all the half twinkled with diamond sparks,  
Myriads of topaz-lights, and jacinth-work 225  
Of subtlest jewelry. He gazed so long  
That both his eyes were dazzled as he stood,  
This way and that dividing the swift mind,

In act to throw: but at the last it seem'd  
Better to leave Excalibur conceal'd 230  
There in the many-knotted waterflags,  
That whistled stiff and dry about the marge.  
So strode he back slow to the wounded King.

Then spake King Arthur to Sir Bedivere:  
"Hast thou perform'd my mission which I gave? 235  
What is it thou hast seen? or what hast heard?"

And answer made the bold Sir Bedivere:  
"I heard the ripple washing in the reeds,  
And the wild water lapping on the crag."

To whom replied King Arthur, faint and pale: 240  
"Thou hast betray'd thy nature and thy name,  
Not rendering true answer, as beseem'd  
Thy fēalty, nor like a noble knight:  
For surer sign had follow'd, either hand,  
Or voice, or else a motion of the mere. 245  
This is a shameful thing for men to lie.  
Yet now, I charge thee, quickly go again,  
As thou art lief and dear, and do the thing  
I bade thee, watch, and lightly bring me word."

Then went Sir Bedivere the second time 250  
Across the ridge, and paced beside the mere,  
Counting the dewy pebbles, fix'd in thought;  
But when he saw the wonder of the hilt,  
How curiously and strangely chased, he smote  
His palms together, and he cried aloud: 255

"And if indeed I cast the brand away,  
Surely a precious thing, one worthy note,  
Should thus be lost for ever from the earth,

Which might have pleased the eyes of many men.  
What good should follow this, if this were done? 260  
What harm, undone? Deep harm to disobey,  
Seeing obedience is the bond of rule.  
Were it well to obey then, if a king demand  
An act unprofitable, against himself?  
The King is sick, and knows not what he does. 265  
What record, or what relic of my lord  
Should be to aftertime, but empty breath  
And rumors of a doubt? But were this kept,  
Stored in some treasure-house of mighty kings,  
Some one might show it at a joust of arms, 270  
Saying, 'King Arthur's sword, Excalibur,  
Wrought by the lonely maiden of the Lake.  
Nine years she wrought it, sitting in the deeps  
Upon the hidden bases of the hills.'  
So might some old man speak in the aftertime 275  
To all the people, winning reverence.  
But now much honor and much fame were lost."

So spake he, clouded with his own conceit,  
And hid Excalibur the second time,  
And so strode back slow to the wounded King. 280

Then spoke King Arthur, breathing heavily:  
"What is it thou hast seen? or what hast heard?"

And answer made the bold Sir Bedivere:  
"I heard the water lapping on the crag,  
And the long ripple washing in the reeds." 285

To whom replied King Arthur, much in wrath:  
"Ah, miserable and unkind, untrue,  
Unknightly, traitor-hearted! Woe is me!  
Authority forgets a dying king,

Laid widow'd of the power in his eye 290  
That bowed the will. I see thee what thou art,  
For thou, the latest-left of all my knights,  
In whom should meet the offices of all,  
Thou wouldst betray me for the precious hilt;  
Either from lust of gold, or like a girl 295  
Valuing the giddy pleasure of the eyes.  
Yet, for a man may fail in duty twice,  
And the third time may prosper, get thee hence:  
But, if thou spare to fling Excalibur,  
I will arise and slay thee with my hands." 300

Then quickly rose Sir Bedivere, and ran,  
And, leaping down the ridges lightly, plunged  
Among the bulrush beds, and clutch'd the sword,  
And strongly wheel'd and threw it. The great brand  
Made lightnings in the splendor of the moon, 305  
And flashing round and round, and whirl'd in an arch,  
Shot like a streamer of the northern morn,  
Seen where the moving isles of winter shok  
By night, with noises of the Northern Sea.  
So flash'd and fell the brand Excalibur: 310  
But ere he dipt the surface, rose an arm  
Clothed in white samite, mystic, wonderful,  
And caught him by the hilt, and brandish'd him  
Three times, and drew him under in the mere.  
And lightly went the other to the King. 315

Then spoke King Arthur, drawing thicker breath:  
"Now see I by thine eyes that this is done.  
Speak out: what is it thou hast heard, or seen?"

And answer made the bold Sir Bedivere:  
"Sir King, I closed mine eyelids, lest the gems 320  
Should blind my purpose, for I never saw,

Nor shall see, here or elsewhere, till I die,  
Not tho' I live three lives of mortal men,  
So great a miracle as yonder hilt.  
Then with both hands I flung him, wheeling him; 325  
But when I look'd again, behold an arm,  
Clothed in white samite, mystic, wonderful,  
That caught him by the hilt, and brandish'd him  
Three times, and drew him under in the mere."

And answer made King Arthur, breathing hard: 330  
"My end draws nigh; 't is time that I were gone,  
Make broad thy shoulders to receive my weight,  
And bear me to the margin; yet I fear  
My wound hath taken cold, and I shall die."

So saying, from the pavement he half rose, 335  
Slowly, with pain, reclining on his arm,  
And looking wistfully with wide blue eyes  
As in a picture. Him Sir Bedivere  
Remorsefully regarded thro' his tears,  
And would have spoken, but he found not words; 340  
Then took with care, and kneeling on one knee,  
O'er both his shoulders drew the languid hands,  
And rising bore him thro' the place of tombs.

But, as he walk'd, King Arthur panted hard,  
Like one that feels a nightmare on his bed 345  
When all the house is mute. So sigh'd the King,  
Muttering and murmuring at his ear, "Quick, quick!  
I fear it is too late, and I shall die."  
But the other swiftly strode from ridge to ridge,  
Clothed with his breath, and looking, as he walk'd, 350  
Larger than human on the frozen hills.  
He heard the deep behind him, and a cry  
Before. His own thought drove him like a goad.

Dry clash'd his harness in the icy caves  
And barren chasms, and all to left and right 355  
The bare black cliff clang'd round him, as he based  
His feet on juts of slippery crag that rang  
Sharp-smitten with the dint of armed heels—  
And on a sudden, lo! the level lake,  
And the long glories of the winter moon. 360

Then saw they how there hove a dusky barge,  
Dark as a funeral scarf from stem to stern,  
Beneath them; and descending they were ware  
That all the decks were dense with stately forms,  
Black-stoled, black hooded, like a dream—by these 365  
Three Queens with crowns of gold: and from them rose  
A cry that shiver'd to the tingling stars,  
And, as it were one voice, an agony  
Of lamentation, like a wind that shrills  
All night in a waste land, where no one comes, 370  
Or hath come, since the making of the world.

Then murmur'd Arthur, "Place me in the barge."  
So to the barge they came. There those three Queens  
Put forth their hands, and took the King, and wept.  
But she, that rose the tallest of them all 375  
And fairest, laid his head upon her lap,  
And loosed the shatter'd casque, and chafed his hands,  
And call'd him by his name, complaining loud,  
And dropping bitter tears against a brow  
Striped with dark blood: for all his face was white 380  
And colorless, and like the wither'd moon  
Smote by the fresh beam of the springing east;  
And all his greaves and cuisses dash'd with drops  
Of onset; and the light and lustrous curls—  
That made his forehead like a rising sun 385  
High from the daïs-throne—were parch'd with dust,

Or, clotted into points and hanging loose,  
Mix'd with the knightly growth that fringed his lips.  
So like a shatter'd column lay the King;  
Not like that Arthur who, with lance in rest 390  
From spur to plume a star of tournament,  
Shot thro' the lists at Camelot, and charged  
Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedivere:  
"Ah! my Lord Arthur, whither shall I go? 395  
Where shall I hide my forehead and my eyes?  
For now I see the true old times are dead,  
When every morning brought a noble chance,  
And every chance brought out a noble knight.  
Such times have been not since the light that led 400  
The holy Elders with the gift of myrrh.  
But now the whole Round Table is dissolved  
Which was an image of the mighty world,  
And I, the last, go forth companionless,  
And the days darken round me, and the years, 405  
Among new men, strange faces, other minds."

And slowly answer'd Arthur from the barge:  
"The old order changeth, yielding place to new,  
And God fulfils himself in many ways,  
Lest one good custom should corrupt the world. 410  
Comfort thyself: what comfort is in me?  
I have lived my life, and that which I have done  
May He within himself make pure! but thou,  
If thou shouldst never see my face again, 414  
Pray for my soul. More things are wrought by prayer  
Than this world dreams of. Wherefore, let thy voice  
Rise like a fountain for me night and day.  
For what are men better than sheep or goats  
That nourish a blind life within the brain,



If, knowing God, they lift not hands of prayer 420  
Both for themselves and those who call them friend?  
For so the whole round earth is every way  
Bound by gold chains about the feet of God.  
But now farewell. I am going a long way  
With these thou seest—if indeed I go 425  
(For all my mind is clouded with a doubt)—  
To the island-valley of Avilion;  
Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly; but it lies  
Deep-meadow'd, happy, fair with orchard lawns 430  
And bowery hollows crown'd with summer sea,  
Where I will heal me of my grievous wound."

So said he, and the barge with oar and sail  
Moved from the brink, like some full-breasted swan  
That, fluting a wild carol ere her death, 435  
Ruffles her pure cold plume, and takes the flood  
With swarthy webs. Long stood Sir Bedivere  
Revolving many memories, till the hull  
Look'd one black dot against the verge of dawn,  
And on the mere the wailing died away. 440

But when that moan had past for evermore,  
The stillness of the dead world's winter dawn  
Amazed him, and he groan'd, "The King is gone."  
And therewithal came on him the weird rhyme,  
"From the great deep to the great deep he goes." 445

Whereat he slowly turn'd and slowly clomb  
The last hard footstep of that iron crag;  
Thence mark'd the black hull moving yet, and cried,  
"He passes to be King among the dead,  
And after healing of his grievous wound 450  
He comes again; but—if he come no more—

O me, be yon dark Queens in yon black boat,  
Who shriek'd and wail'd, the three whereat we gazed  
On that high day, when, clothed with living light,  
They stood before his throne in silence, friends 455  
Of Arthur, who should help him at his need?"

Then from the dawn it seem'd there came, but faint  
As from beyond the limit of the world,  
Like the last echo born of a great cry,  
Sounds, as if some fair city were one voice 460  
Around a king returning from his wars.

Thereat once more he moved about, and clomb  
Ev'n to the highest he could climb, and saw,  
Straining his eyes beneath an arch of hand,  
Or thought he saw, the speck that bare the King, 465  
Down that long water opening on the deep  
Somewhere far off, pass on and on, and go  
From less to less and vanish into light.  
And the new sun rose bringing the new year.

## NOTES

During Arthur's absence from court on an expedition against a rebel knight, Modred and his followers surprise Lancelot and Guinevere at their farewell meeting. Lancelot begs Guinevere to fly with him to his castle overseas, but she refuses to do this and takes refuge in the convent at Almesbury. While Arthur is in Brittany fighting against Lancelot, Modred leagues with the Saxons and usurps the throne. Upon Arthur's return, Modred with his forces retreats to the southwest of England, whither he is followed by Arthur and his knights.

Beneath the story of the *Passing of Arthur* lies the struggle between Soul and Sense, between Good and Evil, which runs through all the idylls, binding them together and giving to them their deeper meaning. This is suggested first by the battle between Arthur and Modred in which the King stands for what is right in the world and Modred for what is wrong. It is suggested again in Bedivere's struggle between obedience to his King who had commanded him to

throw the sword into the water and his desire to keep the sword on account of its value and its beauty—obedience appeals to the Sbul, the dazzling beauty of the hilt appealed to Sense. The same conflict is once more suggested in the final scene of the poem in which Bedivere, judging solely by the things of Sense, is without hope or comfort; while Arthur, judging by the light of Soul, sees beyond the present world into God's purposes and plans and bids him look upward in prayer.

This idyll was Tennyson's favorite for reading aloud; it lends itself unusually well to this exercise on account of the smoothness of its melody, the clearness of its scenes, the suggestive power of its single words, and the striking manner in which the sound of the verse suggests its sense or meaning. As the student reads the poem, he should note, wherever possible, examples of these four qualities. It is a good plan to form the habit of making marginal notes as you read.

1. *That story*, "This is that story which," etc. *Bedivere* was one of the characters in the *Coming of Arthur*; see the note on line 173 of that idyll.

9-28. This speech reveals Arthur's despair over the treachery of Lancelot and Guinevere and the failure of his efforts to lift his kingdom up to a higher state of civilization. Like many a lesser man, he has striven to do God's will in the world and yet apparently God has let him fail. He sees God in the heavens but not in his ways with men. He cannot understand what it all means but sees at least a possible explanation in man's inability to fathom God's purposes (see lines 18-21). Tennyson himself derived much comfort from this same thought and often refers to it in his poetry. The note of despair throughout this idyll should be contrasted with the note of optimism in the *Coming of Arthur*.

24. *wife and friend*, Guinevere and Lancelot.

26. *Reels back into the beast*, sinks back into ruin.

28. *I pass but shall not die*. See *Coming of Arthur*, 420, note.

29-49. Tennyson has here, as usual in the *Idylls*, inserted a dream (see *Coming of Arthur*, 443, note) the object of which is to contrast the empty hollowness of such a pleasure-seeking life as Gawain's with the steadfast purpose and high ideals of Arthur. How is this contrast brought out in the passage? In the idylls which follow the *Coming of Arthur* (see note on line 324) Tennyson makes Gawain degenerate into a knight who has the outward courtesies of chivalry but lacks the inner fineness of spirit. What lines in the passage produce the "dream" effect?

52. *glamour of the field*, the incidents referred to in lines 48-9.

50-64. Here, as in the *Coming of Arthur*, Bevidere gives evidence

of his practical, matter-of-fact nature. Show how this is brought out in these lines.

76. *blind haze*. The "blind haze" or mist is in Arthur's mind as well as on the roads by which he seeks to find his way.

77. *Almesbury*. See the introductory note. On his way to meet Modred, Arthur stopped in Almesbury for a farewell interview with Guinevere. When she heard him coming,

"prone from off her seat she fell  
And grovell'd with her face against the floor."—*Guinevere*, 411-12.

81. *Lyonnesse*, the southwest corner of England. It adjoined modern Cornwall and is now supposed to be under water.

82-87. A land made by volcanic action—a fit setting for the weird battle that is to follow. Note in this entire paragraph how clearly the details stand out. It is an excellent example of the effective choice of words.

87. *phantom circle*, the horizon line.

91. *Burn'd at his lowest*, the end of December. For the sake of symmetry Tennyson represents Arthur as having been born on New Year's Day (*Coming of Arthur*, 208,) and as having passed away on December 31 (see line 469).

95. *mist*. Note the prevalence of the mist throughout the entire description of the battle. It not only adds to the dimness and weirdness of the battle but also symbolizes the doubt and confusion in Arthur's mind. The idea of *waste* likewise pervades the whole scene inwardly and outwardly.

107-10. Read these lines aloud and notice how their sound suggests the events which they describe. This is called imitative harmony. If you find other instances in the idyll, call attention to them in class.

117. *voices of the dead*. These words have been variously explained. They probably have no definite meaning. Note how all the outward circumstances of the battle harmonize with the feelings of Arthur. See Poe's *Fall of the House of Usher* for a similar instance of harmony. Tennyson often quoted this passage "as some of his best work."

Read lines 79-117 aloud and select any lines or pictures in the passage that appeal to you. Tell why you like them. In what way do the words "sunset bound" apply to *Lyonnesse*? Contrast war as portrayed here with war as portrayed in the *Coming of Arthur*. How do you account for the difference in the two descriptions?

121. Can you detect any imitative harmony in this line?

129-35. The waves, washing among the dead, provide the final

touch of desolation to the dreary battle. In the last line Tennyson suggests that the ocean is a symbol of eternity. The same idea may be found elsewhere in the *Idylls* and in his other poems. See especially *De Profundis* and *Crossing the Bar*; see also *Coming of Arthur*, 410 and line 445 of this idyll.

139. *voice*, of the ocean.

140. *wastes the narrow realm*, washes the shore away.

143-46. A repetition of the idea in lines 75-78.

151-52. *brought the heathen back*. Modred allied himself with the Saxons against Arthur.

147-53. Bedivere again (see note on lines 50-64) puts the emphasis upon the real rather than the unreal when he calls Arthur's attention to Modred. He says, in effect, "Certainly you are a king and always will be, and I shall always be loyal to you. But this is no time for dreaming about such things as that—yonder stands Modred."

154. Explain this line.

155-58. Put these lines into your own language, using the note on lines 147-53 as a model. See *Matthew*, XII, 50 for a possible parallel reference.

161. *quick*, living.

168. *Excalibur*, Arthur's sword. The two idylls given in this volume present the character of Arthur in both its human and "superhuman" aspect more fully and clearly than any other idylls; especially does the human side of Arthur emerge in such passages as this and others in this idyll.

170. Here begins Tennyson's earlier poem, the *Morte D'Arthur*, which was written in 1834 and printed in 1842. In 1870 he included it among the *Idylls* under the title of the *Passing of Arthur* with the addition of lines 1-169 and 441-469. Lines 170-73, instead of continuing the narrative after the death of Modred, repeat what has already been told, thus showing that they were originally the introduction to the earlier poem. This idyll affords an excellent opportunity for a comparison of Tennyson's early and later style, since lines 1-169 and 441-469 were written much later than the rest of the idyll. Broadly speaking, his early style is smoother and easier to understand. Test this statement for yourself as you read the poem.

The parts that were added refer mainly to the epic undercurrent that binds the idylls together, namely, to Arthur's purpose and its failure. Note, for instance, that from now on there is no mention of the desolation of the battle—that was the new note that was added in order to make the poem harmonize with the downfall of the Round Table.

177. *chancel*, the part of the church in which the altar is located.

182. *unsolders*, dissolves, separates.

189. *Camelot*, Arthur's palace.
191. See note on line 420 of the *Coming of Arthur*.
195. *brand*, archaic word for sword.
- 196-201. See *Coming of Arthur*, lines 294-308 and note on line 282.
205. *him*, archaic form for "it"; *middle mere*, middle of the lake.
- 206 *lightly*, quickly.
- 207-240. If possible, this passage should be compared with Malory, XXI-5, in order to show how Tennyson has transformed Malory's prose into poetry.
211. *hest*, archaic word for "command."
- 213-19. These lines are evolved from the sentence, "So Sir Bedivere departed," in Malory—a good illustration of the transforming power of the poet's imagination and of the difference between prose and poetry. Read them aloud, noting all examples of imitative harmony that you can find.
224. *haft*, handle of a sword.
225. *jacinth*, a precious stone resembling the topaz in color.
- 229-33. "And then Sir Bedivere hid Excalibur under a tree. And as soon as he might he came again unto the king." Malory. Notice that Malory's "tree" has become lines 231-32 of the poem and that Malory's simple statement, "as soon as he might he came again unto the king," has become the deeply suggestive line, "So strode he back slow to the wounded King." Here again is illustrated the difference between prose and poetry and the power of the poet's imagination.
- Point out the imitative harmony in these lines. Why did Tennyson change Malory's "as soon as he might" to "slow"?
- 238-39. These are among the best lines in the poem; note their imitative harmony and how the first line differs in sound from the second. Malory merely had, "Sir," he said, "I saw nothing but waves and wind."
- 243 *fealty*, loyalty.
246. Truth was the foundation of Arthur's character in the *Idylls*. Tennyson himself placed great stress upon the importance of truth. In the entrance hall to his house was set in tiles a Welsh motto meaning "The truth against the world." *Memoir*, II, 91. How did Arthur know that Bedivere had not told the truth?
248. *lief*, beloved.
- 252 *dewy pebbles*, on the shore.
262. Memorize this line. Express its meaning in your own words.
270. *joust*, tournament.
276. How would he win reverence?
- 256-77. Make a list of Bedivere's arguments. Do those in favor

of hiding the sword seem to you to be sound? What argument against doing so, does he mention? Do you think he is sincere in his arguing or is he trying to find an excuse for hiding the sword? Why do you think so? Bedivere's practical nature again manifests itself here and this must be taken into account in answering the foregoing questions. What would you have done had you been Bedivere? Can you imagine a modern situation similar to that in which Bedivere was placed?

278. *clouded by his own conceit*, confused by his own thinking.

284-85. See lines 238-39.

289. One of the best lines in the poem. Memorize it.

290. What is the meaning of "Laid widow'd"? Substitute a simple word for the phrase and see the effect upon the poetry of the line.

293. *offices*, duties, services.

295. *lust*, love.

286-300. Did Bedivere tell the truth in lines 238-39 and 284-85? Did Arthur think that Bedivere had told him the truth? How does Arthur's reply here differ from his reply in lines 241-49? What did Arthur think were Bedivere's reasons for hiding the sword?

304-09. Note the grandeur of Tennyson's figures here—lightning, aurora borealis, icebergs.

315. Compare this line with lines 233 and 280 and explain the difference.

350. *Clothed with his breath*. What does this mean?

354. *dry*, harsh, grating; *harness*, armor.

354-60. This is the most striking instance of imitative harmony in the poem. Read the passage aloud, noting especially the change in sound in lines 359-60. Why the change? Can you point out the means by which Tennyson achieved the clashing sounds of lines 354-58 and the smooth sounds of lines 359-60? Malory merely has, "Sir Bedivere took the king upon his back and so went with him to that water side."

361. *hove*, drew near.

363. *ware*, aware.

365. *Black-stoled*, black-robed.

366. *Three queens*. These are the three queens that were present at Arthur's coronation; see *Coming of Arthur*, 275-78.

367. *shiver'd*, thrilled; *tingling*, twinkling.

370-71. A perfect expression of utter desolation and loneliness.

377. *casque*, helmet.

381-82. What is the meaning of the figure in these lines?

383. *greaves*, armor for the legs; *cuisse*s, armor for the thighs. What does "dash'd with drops of onset" mean?

386. *dais-throne*, a throne upon a platform.

398. *noble chance*, opportunity for noble adventure.

401. See *Matthew*, II, 2-11.

403. *Round Table*. See *Coming of Arthur*, 17, note.

408-10. This is Arthur's consolation for his failure. Memorize the lines. What do they mean? Prove that they are true in modern life. See *Coming of Arthur*, 508, note.

415-16. Tennyson and Arthur were alike in many of their beliefs. Each believed in the fundamental importance of truth; in lines 408-10 Tennyson is stating another of his own beliefs; and here also he puts into Arthur's mouth his own belief in the power of prayer. See *Memoir*, I, 324, and *Contemporary Review*, March 1893.

"no help but prayer,  
A breath that fleets beyond this iron world,  
And touches Him that made it." *Harold*, III, 2.

418-23. Memorize these lines.

427. *Avilion*, the Celtic paradise, corresponding to the Islands of the Blessed in classic mythology.

407-32. This passage and lines 457-61 were favorite selections with Tennyson for reading aloud.

435. *fluting a wild carol*. The swan was supposed to sing for the first and only time just before her death. See Tennyson's poem, *The Dying Swan*.

437. *swarthy webs*, black webbed feet.

441-469. These lines were added to the *Morte D'Arthur* when Tennyson changed it into the *Passing of Arthur*. The criticisms concerning lines 1-169 are true of this passage also. Read the note on line 170. The logical end of the poem is line 440.

445. See *Coming of Arthur*, 359-91 and the note on line 410.

456. See *Coming of Arthur*, 275-78.

469. See note on line 91. This line repeats the thought of lines 408-10; the poem thus closes with a hopeful note.

## QUESTIONS

1. Select the three lines or passages that you like best and tell why you like them.

2. Which scene in the idyll do you remember most clearly? Can you tell why you recall it better than the other scenes?

3. Select two other scenes that are strikingly clear.



4. Select four lines or passages in which the melody seems to you unusually smooth.

5. Find four instances in which Tennyson has used a specific word to good effect. Prove that the word has been well chosen by substituting a general word for it and noting the effect upon the line.

## CHAPTER IX

### DESCRIPTION

**When Description is Needed.**—Properly speaking, description is not a separate form of discourse. In our study of narration we found that description was needed for the setting and to portray the characters. So also we shall find later in our study of exposition and argumentation that description is needed. Even in letters to our friends we frequently find occasion to describe the scenes that pass under our observation, the people we meet, and the emotions that arise within us.

**Two Types of Description.**—A description is a word picture. Some word pictures consist merely of an enumeration of details so arranged that the reader or hearer may identify the object described. In descriptions of this type observations are accurately made and recorded as matters of fact. We call this type of description, scientific description.

Another type of description we call literary description. In this the attempt is made to stimulate the reader or hearer by suggestive words and phrases to visualize for himself a picture that is all and more than words can describe. In literary descriptions, such as we commonly find in poetry and prose composition, details are given not so much for the purpose of conveying an accurate impression as for the purpose of suggesting images for a picture in the reader's mind.

The difference between the two types of description may be observed in a comparison of the description of the gold-bug and a description of an insect which Poe supposedly

quotes from a treatise on natural history. Note that the first leaves much to the reader's imagination, and that the second is scientifically exact:

"It is of a brilliant gold color—about the size of a hickory-nut—with two jet-black spots near one extremity of the back, and another, somewhat longer, at the other. . . . . You never saw a more brilliant metallic lustre than the scales emit—but all this you can observe for yourself tomorrow."—*Gold-bug*, p 64.

Four membranous wings covered with little colored scales of metallic appearance; mouth forming a rolled proboscis, produced by an elongation of the jaws, upon the sides of which are found the rudiments of mandibles and downy palpi; the inferior wings retained to the superior by a stiff hair; antennae in the form of an elongated club, prismatic; abdomen pointed.—*The Sphinx*.

Scientific description gives details for the purpose of enabling the reader to identify the object; literary description gives them for the purpose of stirring the reader's imagination to summon the images needful in a picture of the object. We shall consider only the latter type in this chapter.

**Appeal to the Imagination.**—If the word-artist is to succeed he must appeal to the reader's imagination. He must choose words rich in meaning; words that suggest not a single image but a chain of images. In the following description of King Arthur's sword, Excalibur, nothing is said of the size and general shape of the weapon. As you read the selection, can you see the brilliant picture of it drawn by Tennyson?

There drew he forth the brand Excalibur,  
And o'er him, drawing it, the winter moon,  
Brightening the skirts of a long cloud, ran forth

And sparkled keen with frost against the hilt;  
For all the haft twinkled with diamond sparks,  
Myriads of topaz-lights, and jacinth-work  
Of subtlest jewelry.

**Suggestive Vocabulary.**—Success in drawing word-pictures depends in no small measure upon the writer's choice of vocabulary. Since it is his purpose to stimulate the reader's imagination, he must use words that appeal to the emotions; words that not only give form and color to the picture, but awake the emotions of delight, wonder, fear, and love of the beautiful. In the quotation from Tennyson in the preceding paragraph, note the exquisite choice of words used to describe the play of the moonlight upon the uplifted sword. The beauty of the scene holds the reader entranced.

**Appeal to All Senses.**—A word-picture has the advantage of a painting or photograph in that it may appeal to senses other than that of the sight. Sensations of sound, taste, smell, and touch may well be depicted in words. Inner sensations of love, hate, hope, and despair may also be described. Movement too may enter into a word-picture. How well an author may arouse the strange weird emotion of foreboding by appealing to the sense of hearing is well illustrated in the striking of the clock, described in the fifth paragraph of *The Masque of the Red Death*.

**Point of View.**—A photographer taking a picture sets up his tripod at some point of vantage from which he can command a view of the scene which he wishes to photograph. He is careful to adjust the lens of his instrument so that it will take in only those objects that form the center of his interest. Objects beyond the range of the lens may not be expected to appear in the picture. In a

somewhat similar manner the writer chooses his point of view. The author's point of view in *The Oval Portrait* is within the chateau; he describes the furniture and interior decoration, but he does not so much as attempt to view the landscape through the window. Of the environs of the chateau, all of which are beyond the author's point of view, we know nothing.

**Movable Point of View.**—A writer's point of view is not always stationary. It may be movable. We have a good example of a movable point of view in *The Fall of the House of Usher*. The introductory paragraph is written from the point of view of a horseman approaching the House of Usher from a distance; paragraph 6 is written from the point of view of the rider as he crosses the causeway and passes under the Gothic archway; the point of view of succeeding paragraphs is from within.

**Mental Point of View.**—A writer usually assumes a certain attitude toward the picture which he is describing. This attitude is reflected in the picture which he draws. He selects the details of his description to suit his mood. He finds mirth in the song of the lark, melancholy in the murmur of the brook, and quiet satisfaction in broad pastures with feeding flocks. The author has decidedly a mental point of view in his choice of details for the setting of *The Masque of the Red Death*. The Duke has set the stage for a scene of hilarity but the descriptive details are such that the reader, feeling a dull sense of foreboding, cannot be merry with him.

### EXERCISES

I. 1. In the lines (118-135) describing the scene after the battle in *The Passing of Arthur* underscore all phrases like *seething seas*, *wan waves*, *pale King*, that appeal to your

imagination by summoning images of sight, sound and touch. What mood pervades the picture drawn in these lines?

2. Underscore similar phrases in lines (354-360) describing the descent of Arthur to the lake shore.

3. What words and phrases in *Shadow* awake a feeling of apprehension as you read them?

II. 1. In the two paragraphs (pages 72-73) describing the tableland and the tulip-tree in the *Gold-bug*, how near must the writer have stood in order to see what he described?

2. Read lines 301-315, *The Passing of Arthur*, which describe Sir Bedivere throwing King Arthur's sword into the lake. What point of view does the author take to describe this scene?

3. Note the point of view of the writer in his description of the imperial suite, paragraph 4, *Masque of the Red Death*.

4. How many different points of view do you find in *The Fall of the House of Usher*?

5. What is the author's mental point of view in *Shadow*? Mention details that indicate that he has such a point of view.

THEME I.—Under the title, "Uncle Tom's Cabin," describe a Negro cabin with which you are familiar. Choose a convenient point of view on the outside, describe the surroundings, then the exterior, including the walls, chimney, doorway, windows, etc. Try to give life and color to your picture by choosing words that convey concrete images. Your point of view will not permit you to describe the interior.

THEME II.—Under the same title write a description of the interior of the cabin. Note the furniture, fireplace,

kitchen utensils, etc. If there is a general air of tidiness or untidiness, comfort or discomfort, call attention to this in your picture.

**THEME III.**—Under the title, "A Comfortable Country Home," describe a home that you have often visited. Describe both interior and exterior. Change your point of view as often as it seems necessary, but be careful to indicate that you are changing it. Your description should make the reader feel *comfortable* as he reads it.

**The Fundamental Image.**—The general impression produced at the first glance by a scene or picture is abiding. Other details observed later rather contribute to than detract from this impression. It is in order, therefore, in a description to give this general impression first. This is usually given in the first sentence and is followed by other descriptive details. The first sentence in the description of the portrait in *The Oval Portrait* reads as follows: "The portrait, as I have already said, was that of a young girl." The next sentence adds the information that it was a "mere head and shoulders." Succeeding sentences describe the frame of the picture and the features of the girl, but no detail is suggested that does not tend to strengthen the fundamental image and complete the picture.

### EXERCISES

1. Read lines 20 to 40, *The Coming of Arthur*, which describe the land of Camelard. State in your own words the fundamental image to be found in the first sentence. What succeeding details contribute to this image?

2. Read paragraph 1, *The Fall of the House of Usher*. The fundamental image is found in the first sentence. State it. Do the succeeding details tend to strengthen or to weaken the fundamental image?

3. Read paragraph 5, *The Masque of the Red Death*, describing the "gigantic clock of ebony." Can you imagine such a clock striking the hours in any other tone than that described? Note that succeeding details contribute toward the fundamental image set forth in the first sentence.

**THEME IV.**—Glance out of the window for a moment. Describe the general impression that the scene leaves on your mind. Add further details that tend to strengthen this impression.

**THEME V.**—Describe your favorite automobile. Give the fundamental image first and follow it with other details.

**THEME VI.**—In similar manner describe a strange bird, insect, plant, or animal.

**Order of Details.**—The details of a description cannot be jotted down in a helter-skelter fashion. A plan should be followed. In the preceding paragraph it was suggested that the general impression be described in the first sentence and that this be followed by contributory details. Several further suggestions may prove helpful to the beginner:

(1) Mention details in the order in which they are naturally observed.

(2) The background may first be described and the objects that form the center of interest may be set against this background; or, the opposite of this plan may be used.

(3) Group descriptive details about the central point of interest.

**Advantages of Comparison.**—A writer frequently finds it to his advantage to suggest a similarity between the person, place, or thing he is describing and another person,



place, or thing with which the reader is familiar. For instance, one may best describe a zebra by saying that it is like a mule, or a gondola by saying that it is like a canoe. The advantage of a comparison springs from the fact that a familiar object is used to suggest the unfamiliar. This advantage is lost if one object is no more familiar than the other.

### FIGURES OF SPEECH IN DESCRIPTION

**Figurative Comparison.**—A descriptive writer makes frequent use of comparisons that are not at all literal. For instance, Tennyson compares the fallen King to a shattered column. Literally speaking the King bore no resemblance to a stone column lying on the ground. Only in the respect that both were broken and cast down was there a resemblance between the King and the column. Yet, in the line,

So like a shattered column lay the King

we find a most beautiful and suggestive comparison. Such comparisons are not matter of fact statements, but figurative suggestions that appeal to the reader's imagination.

**The Simile.**—When a figurative likeness is stated, as in the example just given, we have what is called a simile. Usually the comparison is expressed with *like* or *as*. Instances of the use of the simile are found in great numbers in poetry and in imaginative prose. Thus, the "dusky barge" in *The Passing of Arthur* is described as

Dark as a funeral scarf from stem to stern.

**The Metaphor.**—A comparison is implied sometimes in what appears to be a statement of a fact. Thus,

Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more.

The poet does not mean that life is actually a poor player but that it is like a poor player. He might just as well have said that life is *like* a poor player but for the fact that the comparison is all too obvious. Although it may convey the same thought that a simile does, the metaphor is more compact and vivid.

### EXERCISES

In the following examples from *Macbeth* distinguish between the similes and metaphors:

1.           Can such things be,  
    And overcome us like a summer's cloud.
2.           His virtues  
Will plead like angels, trumpet-tongued, against  
    The deep damnation of his taking off.
3. Your face, my thane, is as a book where men  
    May read strange matters.
4.           Look like the innocent flower  
    But be the serpent under it.
5. Sleep that knits up the ravell'd sleeve of care;  
    The death of each day's life, sore labor's bath,  
    Balm of hurt minds, great Nature's second course,  
    Chief nourisher in life's feast.

**Florid Style.**—There is sometimes a tendency on the part of young writers to overwork the use of figures of speech. An excessive use of figurative language produces what is commonly called a florid or flowery style. A flowery description is objectionable on the ground that it is gaudy, ostentatious, and insincere.

**Time in Description.**—The season of the year, and the hour of the day may modify the details of a description.

Fields that are green with grass and sprinkled with flowers in June may be bare or covered with snow in December. People dress differently as the seasons change. A city street at midnight presents quite a different appearance from that which it presents at noonday. The time element in many descriptions is an important matter.

**THEME VII.**—Describe a neighboring town with which you are familiar. Compare it with your home town. Write this theme for the benefit of members of your class who have never seen the neighboring town.

**THEME VIII.**—Write two descriptions: the first, picturing the main street of your town as it appears at midday in the summer; the second, picturing the street as it appears at the same time of day in the late fall.

**Description of Persons and Character.**—Some special consideration should be given to the description of persons, though, in the main, the general rules governing description may be observed. A mere inventory of bodily characteristics is seldom sufficient to present a true-to-life picture of a person. It is said that nearly half the people in the world are of medium height, with straight noses and blue eyes or black. Mannerisms of speech and of movement, the disposition as observed in the facial expression, and the style of dress are needed to give distinction to a character picture.

**Arrangement of Details.**—In the description of a person the details should be arranged in an orderly fashion. Although no definite rule can be laid down, it may be suggested that such a description begin with the general impression which one receives at first sight. This may be followed by more particular observations. The following order of details is suggested:

1. Size and height
2. Features;
  - a. eyes, nose, mouth, etc.
  - b. hair or beard
  - c. complexion
3. Dress
4. Manners
5. Character

Not in every instance should all of the foregoing details be given, or the order followed. Sometimes one or two striking details are sufficient to describe a person.

**Character Description.**—Character is often portrayed by calling attention to the physical features that seem to indicate it. In the “large, liquid, and luminous” eye, in the chin wanting in prominence, and in the “more than web-like softness and tenuity” of his hair, we have suggestions of the character of Roderick Usher that are more delicate and impressive than any direct attempts at analysis of his character could possibly be. Whenever character is reflected in the outward form it is well for the writer to make use of this form of description.

### EXERCISES

1. In paragraph 9, *The Masque of the Red Death*, note the bodily characteristics observed. What light do these observations throw upon the nature of the masquerader?
2. In paragraph 7, *Samuel Johnson*, note the description of Doctor Johnson’s wife. What is the general impression conveyed by this hasty description?
3. In paragraph 39 of the same essay note the description of James Boswell. What is said of Boswell’s physical appearance? Do you feel that you need to know anything

more about it? Does Macaulay expect the reader to admire a character presented after this fashion? What estimate of the man, Boswell, do you make from the description given?

**THEME IX.**—Without referring to the book describe in your own words the hero of your favorite novel. Describe both his physical appearance and his character.

**THEME X.**—Describe your favorite motion-picture hero or heroine.

**THEME XI.**—Describe a well-known character in your community.

**Proportion.**—The details in a description should be given prominence in proportion to their importance. Too much time should not be given to details of minor importance. Striking characteristics that distinguish the person or object from all others of its kind should be presented in detail; other characteristics should clearly receive slight attention or may be omitted altogether.

**Be Brief.**—A final word of admonition is in order. Readers are impatient and have little time to devote to elaborate descriptions. The writer who would be read must acquire the habit of sketching in bold outline the scenes and persons he describes, presenting a true picture with a few strokes of the pen.





SHAKESPEARE

## CHAPTER X

### SHAKESPEARE'S "MACBETH"

#### INTRODUCTION

**Date.** *Macbeth* first appeared in the Folio edition of Shakespeare's collected works in 1623. The absence of any printed edition during Shakespeare's lifetime makes the date of the play somewhat difficult to determine. It must have been written after 1603 for it contains references to King James I, who ascended the united throne of England and Scotland in that year. It is possible that the accession of a king of Scotland to the English throne turned Shakespeare's attention to Scottish history as a source for dramatic material; it is practically certain that in the prominent part assigned to the witches, in the emphasis given to their prophecy that the descendants of Banquo should become kings, and in his account of the "touching for the king's evil," Shakespeare meant to compliment King James who was deeply interested in the study of witchcraft, who claimed descent from Banquo, and who "touched for the evil."

The play cannot have been written after 1610, for Dr. Simon Forman recorded in his note-book that he saw *Macbeth* performed at the Globe, Shakespeare's theatre, on April 20th of that year. The date usually assigned to it is 1606; this accords with the evidence of the style and metre of the play and such other internal evidence as it contains.

**Its Relation to Other Tragedies.** *Macbeth* is thus the last of the four great tragedies, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. Although nearer in time of composition to *Othello* and *King Lear*, in spirit it much more nearly resembles *Hamlet*. Both *Hamlet* and *Macbeth* are introspective and are prone to think too precisely upon the event, to "scan" their proposed deeds until it becomes difficult for them to translate



their resolution into action. The crime of Claudius and the first crime of Macbeth are identical and each is followed by remorse; Hamlet's failure to obey the commands of the ghost also brings self reproach in its train. Each play makes use of the supernatural as an inciting force throughout the plot—the ghost in *Hamlet* and the witches in *Macbeth*.

*Hamlet* and *Macbeth* are also unlike *Othello* and *King Lear* in their freedom from painful pathos and from such forms of extreme evil as are exhibited in Iago, Goneril, and Regan, and in the absence of the redemption of a soul through suffering—the mental anguish of *Othello* and *Lear* exalts and redeems them, while Hamlet's melancholy merely causes him to speak like John-a-dreams, unpregnant of his cause, and Macbeth's suffering but dulls his mental and moral perception.

Macbeth, unlike Hamlet, *Othello*, and *Lear*, understands fully the true nature of his deed before he commits it—he realizes that it is not only plain murder with no extenuating circumstances, but murder of an unusually horrible kind—that of a guest, cousin, and king. Likewise, in no one of the other great tragedies can we find such an atmosphere of blood and darkness, such unity of design, such swiftness and intensity of action, and such depth of meaning.

**Style.** A distinct difference in style also separates *Macbeth* from the other tragedies. Nowhere has Shakespeare condensed his thought into more compact form. Except the *Comedy of Errors*, it is the shortest of all Shakespeare's plays, having only 1993 lines as compared with 3924 in *Hamlet*. This extreme compression and the presence of a large number of broken lines and of passages so obscure as to require critical interpretation have led some scholars to believe that the present text is either Shakespeare's first draft or else a shortened version of the original play. There is, however, no valid ground for this theory; for there are no gaps in its plot, and so far from being incomplete or fragmentary, it has a marvel-

ous unity. In place of an underplot, there are the characters of Banquo in the first half and Macduff in the latter half, each of whom acts as a foil to Macbeth. Except the grim humor of the Porter, there is no comic relief; the witch scenes, though affording variation, serve rather to intensify than to relieve the main theme.

The play itself seems keyed up to the emotional pitch of its chief characters. It opens in the presence of the instruments of darkness, and with the noise of battle; after sweeping through five short Acts crowded with murder, madness, and mental torture, it ends as it began, amid the noise of battle and in the presence of the ruin which the instruments of darkness have wrought in the soul of the man who allied himself with them.

**Atmosphere.** Each play has a tone or atmosphere suited to its theme. The scenes of *As You Like It*, that freshest of comedies, are laid under the greenwood tree; the storm scenes upon the heath are but outward symbols of the tempest within Lear's own mind and soul. As befits the blackness of its crimes and of the despair which follows them, the atmosphere of *Macbeth* is one of almost unrelieved darkness. The play begins with the incantations of the witches, the "secret, black, and midnight hags," and continues under their influence until the end. They "hover through the fog and filthy air," and Macbeth meets them at "set of sun."

The deeds of the play are deeds of darkness, literally as well as figuratively. It is not only after midnight but the moon is down and the stars have hidden their light when Duncan is murdered; even the daylight which follows is darkened by the sun's eclipse. Banquo and Fleance are attacked as the light thickens and the "good things of day begin to droop and drowse." Such memorable scenes as Macbeth's vision of the bloody dagger, the Porter scene, the return of Banquo's ghost, and the sleep-walking scene necessarily take place at night. Banquo's "cursed thoughts" will not let

him sleep; Macbeth likewise lacks "the season of all natures," for he has murdered sleep, and such repose as comes to him is haunted by terrible dreams. He repeatedly invokes the aid of night:

Stars, hide your fires,  
Let not light see my black and deep desires.

Come, seeling night,  
Scarf up the tender eye of pitiful day.

And Lady Macbeth, who twice refers to the darkness of Hell and who also invokes the aid of darkness—

Come, thick night,  
And pall thee in the dunkest smoke of Hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry "Hold, hold!"—

becomes in the end so fearful of the power she has invoked that "she has light by her continually; 't is her command."

Even such light' as the play has—the lightning of the storm, the fire beneath the witches' caldron, the torch of Fleance, and the taper of the sleep-walking scene—serves only to increase the sense of gloom. Not even Macbeth's despair and the crimes which he has committed are blacker than the atmosphere which surrounds them.

Fully as noticeable as the prevalence of darkness is the continual reference to blood throughout the play. The word *blood*, exclusive of synonyms, occurs forty-four times in this, the shortest of the tragedies, and in more than half its scenes; nor is the word merely mentioned, but for the most part is so used as to make it clear that Shakespeare wished to emphasize it. Thus, the sergeant who brings the news of Macbeth's victories is bloody; Macbeth's sword "smoked with bloody execution"; the "business" upon which Macbeth broods is bloody, and on the blade and hilt of the air-drawn dagger are "drops and gouts of blood." The grooms are "badg'd with blood"; Duncan's silver skin was "laced with his golden blood"; and the blood upon Macbeth's hands will "the multi-

tudinous seas incarnadine." Blood and darkness are combined in the "bloody and invisible hand" of seeling night. There is blood upon the face of Banquo's murderer and upon the gory locks of Banquo's blood-boltered ghost. Macbeth strides through blood to the throne; the witches add the blood of sow and baboon to the ingredients of their hell-broth; the bloody child that constitutes the Second Apparition needlessly bids Macbeth "Be bloody, bold, and resolute." Scotland herself bleeds "and each new day a gash is added to her wounds"; the trumpets are "harbingers of blood and death." Lady Macbeth invokes the spirits to make thick her blood; none of her lines are more unforgettable than her unconscious moan, "Yet who would have thought the old man to have had so much blood in him"; the indelible stain of blood is upon her hand and upon her soul. Truly we may say of the play, as Poe said of the Red Death—"Blood was its Avatar and seal, the redness and the horror of blood."

**Source.** For his dramatic material Shakespeare turned to Holinshed's *Chronicles*, from which he had already drawn his English historical plays. To the account there given of the murder of King Duncan of Scotland in 1040 by Macbeth and his wife, the dramatist added certain details from Holinshed's account of the murder of King Duff by Donwald in 972. From this latter source he derived Duncan's visit to Macbeth's castle, Lady Macbeth's part in planning the murder and inducing her husband to undertake it (the actual murder was committed by servants), the drugging of the grooms and Macbeth's subsequent slaying of them, the unnatural natural phenomena on the night of the murder, and the suspicion expressed by the nobles against Macbeth. He may also have obtained from this source a hint of Macbeth's reluctance to murder Duncan, for Holinshed says of Donwald, "though he abhorred the act greatly in his heart, yet through the instigation of his wife," etc.

As might be expected, Shakespeare did not hesitate to use his material with the greatest freedom. For instance, in

Holinshed, Macbeth's double victory over the merciless Macdonwald and the Norwegian king did not occur on the same day; the treachery of Cawdor was not connected with the defeat of the latter, nor was Macbeth created thane of Cawdor immediately after the prophecy of the witches. But for the sake of speed, Shakespeare compressed all these events into a short space of time. According to Holinshed, after the murder of Duncan, Macbeth ruled Scotland well for over ten years—"he set his whole intention to maintain justice and to punish all enormities and abuses, which had chanced through the feeble and slothful administration of Duncan"—and it was not until he began to fear lest he be treated as he had served Duncan that he began to practise the cruelty which aroused Macduff and brought about his own defeat and death. Yet, in order to give unity to Macbeth's character, Shakespeare omitted all reference to Macbeth's beneficent reign and furthermore reduced it from seventeen years to a few months. In order to emphasize the enormity of Macbeth's crime, he made no reference to Duncan's sloth and inefficiency as a king but represented him as more gracious and courteous than he really was.

A more subtle but not less important departure from his source concerns the character of Banquo. According to Holinshed, Banquo was Macbeth's "chiefest" friend, and before killing the king, Macbeth confided to him and other "trustie frendes" his intent; and, "upon confidence of theyr promised ayde, he slewe the king." Shakespeare elevated the character of Banquo not only because King James I claimed descent from him, and it was therefore scarcely fitting or wise to represent the reigning king as having descended from a rebel whose hands were stained with the blood of his sovereign, but also because, for dramatic reasons, it was necessary that Banquo act as a contrast to Macbeth in the Temptation Scene.

Not only did he change historical facts to suit his needs, but he created what he needed and failed to find in his source.

Thus, the conception of Banquo's character as presented in the play, Macbeth's fear-haunted soliloquies and his conversations with his wife, the Porter scene, the appearance of Banquo's ghost at the banquet, Macbeth's second interview with the witches, and the sleep-walking scene are all Shakespeare's own invention. For the character of Lady Macbeth he found in Holinshed only the barest hints; she is substantially a Shakespearean creation. So well did he mingle and mould his materials that the resulting tragedy is as distinctly Shakespeare's as if he had invented all its incidents and created all its characters. Though founded upon historical events, *Macbeth* is in no sense an historical play but rather an immortal tragedy of the destructive effect of sin upon the human soul.

**The Witches.** Shakespeare derived the idea of the witches from Holinshed's mention of the "three women in strange and wild apparel resembling creatures of the elder world" who prophesy to Macbeth and Banquo and who, according to common opinion, "were either the weird sisters, that is the goddesses of destiny, or else some nymphs or fairies." Later Holinshed says that "certain wizards" warned Macbeth against Macduff, and that "a certain witch whom he had in great trust had told that he never should be slain with man born of any woman, nor vanquished till the wood of Bernane came to the castle of Dunsinane."

Shakespeare not only gives unity to his narrative by combining the weird sisters, the wizards, and the "certain witch" into his three witches, but he greatly magnifies their part in the drama. They strike the keynote of it, and their atmosphere and influence are felt until the last scene. Their "supernatural solicitings" constitute the initial force which impels Macbeth toward the murder of Duncan and the crown; and their later prophecies, through the false sense of security they inspire, are a most potent factor in his downfall. These "solicitings," however, in no way lessen Macbeth's moral responsibility for his ensuing acts. The witches do not com-

mand him to do anything, nor was any direct action on his part necessary in order for their prophecies to come to pass; had he waited, chance might have crowned him king through the natural death of Duncan and Malcolm. Strictly speaking, the witches do not even tempt Macbeth; they merely visualize for him the temptation that already exists in his own heart, and thus marshal him the way that he was going.

To the groundlings of an Elizabethan audience they were merely old hags with a supernatural knowledge and power of evil, such as they themselves were familiar with by hearsay or acquaintance. But to the "judicious" they are something more than this; they suggest the existence of powers of evil in the world with whom Macbeth, by his half-guilty thoughts, had allied himself even before he met them—the powers that impel him to the murder of Duncan and later, through his dependence upon them, lead him to his ruin. They are thus neither mere symbols of Macbeth's thoughts nor goddesses of destiny whose decrees he is obliged to obey, but they are typical witches of Elizabethan superstition whom Shakespeare, by his art, has lifted above the level of the actual, until they suggest, or almost symbolize, the destructive power of evil in the world.

Shakespeare has definitely expressed for us this aspect of their nature and has furthermore defined their purpose in the play in Banquo's words:

"But 't is strange:  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence."

**Macbeth the Chief Character.** Our interest in the play is almost wholly centered in its two chief characters; of these Macbeth is by far the more important, even though for a while, Lady Macbeth, by virtue of her inflexible will, shares our attention equally with her husband. But she speaks relatively few lines—238 in all—and she does not appear until

the end of the first Act; she is only an accomplice before the fact in Duncan's murder, and takes no part at all in Macbeth's other crimes; and she disappears from the stage in the Third Act. Furthermore, the slow disintegration of her nature under the influence of sin is not shown directly and in detail; we do not see the process, but merely the results—her fainting, her sleep-walking, and her suicide. Lest, however, we should miss the fact that such a disintegration does take place, Shakespeare twice gives us a glimpse into her mind, once directly in her brief soliloquy:

Nought's had, all's spent,  
Where our desire is got without content;  
'T is safer to be that which we destroy  
Than by destruction dwell in doubtful joy,

and once indirectly in Macbeth's inquiry of the Doctor:

Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart?

We are so fascinated by her imperious will and by the way in which she moulds Macbeth to its promptings, that we tend to forget that her rôle is a merely passive one; she is but the spur which pricks the side of his intent and induces him to murder Duncan—it is he who acts.

On the other hand, Macbeth holds the stage from the beginning of the play to its end; he is the recognized leader of the Scottish forces; it is he to whom the witches prophesy and whom they delude with a false sense of security; it is he who kills Duncan and by whose orders Banquo and the household of Lady Macduff are slain; and it is he who represents the power of evil which is at last overthrown by the power of good, typified by Malcolm and Macduff.

But more important than all else is the fact that the slow



degeneration of his character can be traced step by step throughout the play. There is first an outward degeneration from a highly-honored nobleman, through the rôles of royal murderer, cruel butcher, and bloody tyrant, to a despised, deserted leader who meets death like a wild animal at bay. The successive stages are indicated by the following quotations:

O valiant cousin! worthy gentleman!

And every one did bear  
Thy praises in his kingdom's great defence.

I have done the deed.

The castle of Macduff I will surprise,  
. . . . . give to the edge o' the sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line.

Not in the legions  
Of horrid hell can come a devil more damn'd  
In evils to top Macbeth.

Those he commands move only in command,  
Nothing in love.

They have tied me to a stake; I cannot fly,  
But, bear-like, I must fight the course.

There is also an inner decay of Macbeth's moral nature in which he passes through hesitation to fearful resolution, thence to remorse and mental torture, and finally to numbness of mind and conscience from which not even the death of his wife or his own approaching defeat can arouse him—a man whose hopes and ambitions have turned to dust and ashes in his mouth.

If chance will have me king, why  
chance may crown me,  
Without my stir.

I am settled, and bend up  
Each corporal agent to this terrible feat.  
Wake Duncan with thy knocking! I would thou  
couldst!

Better be with the dead,  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy.

I have lived long enough: my way of life  
Is fall'n into the sear, the yellow leaf;  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have.

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

**Macbeth's Imagination.** Even more noticeable than Macbeth's bravery is his vivid, poetic imagination. This serves not only to lift him above the rôle of ordinary men, but to endow him with an individual quality that gains for him our interest, and, to some extent, that sympathy which the tragic hero must always arouse. He thus becomes no mere rough and ready fighter that carves his way to the throne. He is superior to his associates by virtue of both his physical and mental gifts; Ross, Lennox, and the other Scotch nobles are distinctly inferior to him, and the difference between him and Banquo, Macduff, and Malcolm is easily discernible. He was well qualified to become every inch a king—and hence the tragedy of his fall.

His imagination is his distinguishing trait; it is as clearly marked as the inaction of Hamlet, the temper of Lear, the passion of Antony, or the pride of Coriolanus. From his initial metaphors:

why do you dress me  
In borrowed robes?

Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme,  
to his final figure from the stage,

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more,

or the sudden touch of remorse in his command to Macduff,

But get thee back; my soul is too much charged  
With blood of thine already,

he can not utter a speech of any length without giving evidence of his poetic power. Even to Ross and Angus he says,

Kind gentlemen, your pains  
Are register'd where every day I turn  
The leaf to read them.

The difference between Macbeth and the other characters in the play in this respect appears most clearly in the discovery of Duncan's murder. Contrast the answers which Macbeth and Macduff respectively give to Donalbain's question, "What is amiss?"

*Macbeth.* You are, and do not know't:  
The spring, the head, the fountain of your blood  
Is stopp'd; the very source of it is stopp'd.

*Macduff.* Your royal father's murder'd.

Or compare Macbeth's poetic description of the death of Duncan:

Here lay Duncan,  
His silver skin laced with his golden blood;  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance,

with the literalness of Lennox:

Those of his chamber, as it seem'd, had done't;  
Their hands and faces were all badg'd with blood;  
So were their daggers, which unwiped we found  
Upon their pillows.

For him, the stars and winds, the stones and the sure and firm-set earth, are not mere inanimate manifestations of

nature, but living, sensate things to whom he can appeal. He has the poet's fine appreciation of the poetry resident in single words—"touchstones of poetry" is Professor Gayley's fine word for them:

*Wither'd murder . . . .* with his stealthy pace.

After life's *fitful fever* he sleeps well.

Sleep that *knits up* the ravell'd sleeve of care,  
The *death of each day's life*.

Ere the bat hath flown  
His *cloister'd flight*.

Light *thickens*; and the crow  
Makes wing to the rooky wood.

And all our yesterdays have lighted fools  
The way to *dusty death*.

Through his imagination alone comes his fear. It was doubtless not without intention that Shakespeare followed Ross' description of Macbeth's wonderful courage in Act 1:

Nothing afeard of what thyself didst make,  
Strange images of death,

with Macbeth's own confession of the fear that comes to him through his imagination:

why do I yield to that suggestion,  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings.

Before the murder, his mind does not concern itself with the practical details of the deed or the dangers which may result from it, but rather dwells upon the horror of such an unnatural crime, and hence conjures up the vision of the bloody dagger and of withered murder moving toward his design like a ghost. After the crime has been committed, he shows no fear of detection—that belongs to Lady Macbeth's practical

mind—but is completely unnerved by ghostly voices that he alone hears, and by the vision of the blood upon his hands reddening the multitudinous seas.

No man of flesh and blood had the power to make him tremble as he did before the ghost of Banquo which his own guilty imagination raised up, and we feel that he speaks the literal truth when he says to it:

Take any shape but that, and my firm nerves  
Shall never tremble.

**Macbeth and Lady Macbeth.** The contrast between the two leading characters is almost absolute; Macbeth of truly fearful physical courage but weak of will, Lady Macbeth of will power all compact but lacking the courage actually to commit the deed; the Macbeth whose feverish imagination fills the air with bloody daggers and spectral voices, the Lady Macbeth to whose matter-of-fact mind "a little water clears us of this deed;" the slow decay of Macbeth's moral nature, and the sudden giving way of Lady Macbeth's mental powers.

There is, however, no contrast in their relations to each other or in their attitude to the crown—here they are of one mind. It is for this reason that the deadening effect of sin upon their comradeship and affection is so noticeable. Before the murder of Duncan, in all that either of them says or does the other is included. Macbeth in his letter calls her his "dearest partner of greatness" and dwells, not upon his own desire for the crown, but upon her joy at the greatness that is promised her; upon his return he greets her with "My dearest love." She in her soliloquy thinks only of helping him to gain the crown; there is no mention of her own desire for it.

That Shakespeare intended to stress the unselfishness of her ambition is proved by the fact that he changed his source at this point. Just as, in order to lend human and dramatic interest to Macbeth, he made him more poetic and more desperate than he was in Holinshed, so he changed the Lady

Macbeth of Holinshed from one "that was very ambitious, burning in an unquenchable desire to bear the name of Queen" to a woman who, though desirous of greatness, had no thought of it apart from that of her lord, whose sole thought was to help him attain what he desired most and what she most desired for him.\* That in so doing she understood neither her own nature nor his and brought about his ruin as well as her own, in no wise lessens the fact of her whole-souled devotion to his interests.

But after the murder they begin to drift apart; they no longer share each other's thoughts. Lady Macbeth says to her lord,

Why do you keep alone,  
Of sorriest fancies your companions making?

Macbeth does not seek her aid in his plot for the death of Banquo and Fleance, and apparently fears even to tell her of it, lest she oppose it. In the banquet scene her taunts no longer have effect upon him; and after the departure of the guests they do not attempt to comfort each other or even to indulge in reproaches. There are now no signs of sympathetic cooperation or oneness of purpose, nothing but weariness, which is plainly evident in the brevity and languid interest of Lady Macbeth's replies:

Did you send to him, sir?

You lack the season of all natures, sleep.

We see them no more together; and so far apart have they drifted at the time of her death that the news of it evokes from him no word of sorrow or even of sympathy.

**The Inner and Outer Conflicts.** In Shakespearean tragedies there is usually both an outer and an inner conflict; of these the latter is almost always the more important. Thus, in *Hamlet* there is the conflict between Claudius and Ham-

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\* This subordination of her ambition to his adds to the unity of the play by centering our attention upon Macbeth alone.

let and between Hamlet and himself; in *King Lear*, the conflict between Lear and his two daughters and the tempest in Lear's own mind; in *Antony and Cleopatra*, the struggle of Antony against Octavius and against his infatuation for Cleopatra.

In *Macbeth* the sense of conflict is strongly emphasized—the outer conflict to gain the crown and the inner mental and spiritual conflict that results from it. Of these the latter is by far the more important. We are not greatly interested in Macbeth's ambition to become King of Scotland; we do not see the consummation of his hopes but are merely told that he has gone to Scone to be crowned. But we are most deeply interested in, and see delineated most ineffaceably, the effect which his desire for the crown has upon his character. The murder of Duncan, which takes place off the stage, is not so important as its influence upon the minds of those who commit it.

In order that we may not miss the significance of these inner conflicts, Shakespeare makes each of the leading characters refer definitely to the struggle that is taking place in the mind of the other—this in addition to Lady Macbeth's soliloquy (III-ii-4-7) and the many speeches of Macbeth in which he voices his remorse. Macbeth's description of Lady Macbeth's "restless ecstasy" has been quoted elsewhere in the Introduction. When she admonishes him.

These deeds must not be thought  
After these ways; so, it will make us mad,

she realizes clearly whither his thoughts are leading him. In these inner conflicts lies the greatness of the tragedy; without them, the play would become merely a succession of scenes, full of sound and fury, signifying nothing save Macbeth's rise and fall—a play after the manner of Kyd and his *Spanish Tragedy*, fit only for the groundlings, who are for the most part capable of nothing but inexplicable dumb-shows and noise.

## DRAMATIS PERSONAE

DUNCAN, *king of Scotland.*

MALCOLM,  
DONALBAIN, } *his sons.*

MACBETH,  
BANQUO, } *generals of the king's army.*

MACDUFF,  
LENNOX,  
ROSS,  
MENTEITH,  
ANGUS,  
CAITHNESS, } *noblemen of Scotland.*

FLEANCE, *son to Banquo.*

SIWARD, *earl of Northumberland, general of the English forces.*

YOUNG SIWARD, *his son.*

SEYTON, *an officer attending on Macbeth.*

Boy, *son to Macduff.*

An English Doctor.

A Scotch Doctor.

A Soldier.

A Porter.

An Old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants,  
and Messengers.

SCENE: *Scotland; England*



## SHAKESPEARE'S "MACBETH"

## ACT FIRST

## SCENE I

*A desert place.*

*Thunder and lightning. Enter three Witches.*

*First Witch.* When shall we three meet again  
In thunder, lightning, or in rain?

*Sec. Witch.* When the hurlyburly's done,  
When the battle's lost and won.

*Third Witch.* That will be ere the set of sun.

*First Witch.* Where the place?

*Sec. Witch.* Upon the heath.

*Third Witch.* There to meet with Macbeth.

*First Witch.* I come, Graymalkin!

*Sec. Witch.* Paddock calls.

10 *Third Witch.* Anon.

*All.* Fair is foul, and foul is fair:

Hover through the fog and filthy air. [*Exeunt.*]

## SCENE II

*A camp near Forres.*

*Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Sergeant.*

*Dun.* What bloody man is that? He can report,  
As seemeth by his plight, of the revolt  
The newest state.

*Mal.* This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend!

Say to the king the knowledge of the broil  
As thou didst leave it.

*Ser.* Doubtful it stood;  
As two spent swimmers, that do cling together  
And choke their art. The merciless Macdonwald—  
Worthy to be a rebel, for to that 10  
The multiplying villanies of nature  
Do swarm upon him—from the western isles  
Of kerns and gallowglasses is supplied;  
And fortune, on his damned quarrel smiling,  
Show'd like a rebel's whore: but all's too weak:  
For brave Macbeth—well he deserves that name—  
Disdaining fortune, with his brandish'd steel  
Which smoked with bloody execution,  
Like valour's minion carved out his passage  
Till he faced the slave; 20  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to the chaps,  
And fix'd his head upon our battlements.

*Dun.* O valiant cousin! worthy gentleman!

*Ser.* As whence the sun 'gins his reflection  
Shipwrecking storms and direful thunders break,  
So from that spring whence comfort seem'd to come  
Discomfort swells. Mark, king of Scotland, mark:  
No sooner justice had, with valour arm'd,  
Compell'd these skipping kerns to trust their heels, 30  
But the Norweyan lord, surveying vantage,  
With furbish'd arms and new supplies of men,  
Began a fresh assault.

*Dun.* Dismay'd not this  
Our captains, Macbeth and Banquo?

*Ser.* Yes;  
As sparrows eagles, or the hare the lion.  
If I say sooth, I must report they were  
As cannons overcharged with double cracks. so they

Doubly redoubled strokes upon the foe:  
Except they meant to bathe in reeking wounds,  
40 Or memorize another Golgotha,  
I cannot tell.  
But I am faint; my gashes cry for help.  
*Dun.* So well thy words become thee as thy wounds;  
They smack of honour both. Go get him surgeons.  
[*Exit sergeant, attended.*]  
Who comes here?

*Enter Ross.*

*Mal.* The worthythane of Ross.  
*Len.* What a haste looks through his eyes! So should  
he look  
That seems to speak things strange.  
*Ross.* God save the king!  
*Dun.* Whence camest thou, worthythane?  
*Ross.* From Fife, great king;  
Where the Norwegian banners flout the sky  
50 And fan our people cold. Norway himself,  
With terrible numbers,  
Assisted by that most disloyal traitor  
Thethane of Cawdor, began a dismal conflict;  
Till that Bellona's bridegroom, lapp'd in proof,  
Confronted him with self-comparisons,  
Point against point rebellious, arm 'gainst arm,  
Curbing his lavish spirit: and, to conclude,  
The victory fell on us.  
*Dun.* Great happiness!  
*Ross.* That now  
Sweno, the Norways' king, craves composition;  
60 Nor would we deign him burial of his men  
Till he disbursed, at Saint Colme's inch,  
Ten thousand dollars to our general use.  
*Dun.* No more thatthane of Cawdor shall deceive

Our bosom interest: go pronounce his present death.

And with his former title greet Macbeth.

*Ross.* I'll see it done.

*Dun.* What he hath lost noble Macbeth hath won.

[*Exeunt.*]

### SCENE III

*A heath near Forres.*

*Thunder. Enter the three Witches.*

*First Witch.* Where hast thou been, sister?

*Sec. Witch.* Killing swine.

*Third Witch.* Sister, where thou?

*First Witch.* A sailor's wife had chestnuts in her lap,

And munch'd, and munch'd, and munch'd:—

'Give me,' quoth I:

'Aroint thee, witch!' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger:

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do.

10

*Sec. Witch.* I'll give thee a wind.

*First Witch.* Thou art kind.

*Third Witch.* And I another.

*First Witch.* I myself have all the other,

And the very ports they blow,

All the quarters that they know

I' the shipman's card.

I will drain him dry as hay:

Sleep shall neither night nor day

Hang upon his pent-house lid;

He shall live a man forbid:

Weary se'nnights nine times nine

Shall he dwindle, peak and pine:

Though his bark cannot be lost,

20

Yet it shall be tempest-tost.

Look what I have.

*Sec. Witch.* Show me, show me.

*First Witch.* Here I have a pilot's thumb,  
Wreck'd as homeward he did come.

[*Drum within.*]

<sup>80</sup> *Third Witch.* A drum, a drum!

Macbeth doth come.

*All.* The weird sisters, hand in hand,  
Posters of the sea and land,  
Thus do go about, about:  
Thrice to thine and thrice to mine  
And thrice again, to make up nine.  
Peace! the charm's wound up.

*Enter Macbeth and Banquo*

*Macb.* So foul and fair a day I have not seen.

*Ban.* How far is't call'd to Forres? What are these

<sup>40</sup> So wither'd, and so wild in their attire,  
That look not like the inhabitants o' the earth,  
And yet are on't? Live you? Or, are you aught  
That man may question? You seem to understand  
me,

By each at once her choppy finger laying  
Upon her skinny lips: you should be women,  
And yet your beards forbid me to interpret  
That you are so.

*Macb.* Speak, if you can: what are you?

*First Witch.* All hail, Macbeth! hail to thee, thane of  
Glamis!

*Sec. Witch.* All hail, Macbeth! hail to thee, thane of  
Cawdor!

<sup>50</sup> *Third Witch.* All hail, Macbeth, that shalt be king here-  
after!

*Ban.* Good sir, why do you start; and seem to fear

Things that do sound so fair? I' the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal: to me you speak not.  
If you can look into the seeds of time,  
And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear 60  
Your favours nor your hate.

*First Witch.* Hail!

*Sec. Witch.* Hail!

*Third Witch.* Hail!

*First Witch.* Lesser than Macbeth, and greater.

*Sec. Witch.* Not so happy, yet much happier.

*Third Witch.* Thou shalt get kings, though thou be none:  
So all hail, Macbeth and Banquo!

*First Witch.* Banquo and Macbeth, all hail!

*Macb.* Stay, you imperfect speakers, tell me more: 70

By Sinel's death I know I amthane of Glamis;  
But how of Cawdor? thethane of Cawdor lives,  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence? or why  
Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge you.

[*Witches vanish.*]

*Ban.* The earth hath bubbles, as the water has,  
And these are of them. Whither are they vanish'd? 80

*Macb.* Into the air, and what seem'd corporal melted  
As breath into the wind. Would they had stay'd!

*Ban.* Were such things here as we do speak about?  
Or have we eaten on the insane root  
That takes the reason prisoner?

*Macb.* Your children shall be kings.

*Ban.* You shall be king.

*Macb.* And thane of Cawdor too: went it not so?

*Ban.* To the selfsame tune and words. Who's here?

*Enter Ross and Angus.*

*Ross.* The king hath happily received, Macbeth,  
90 The news of thy success; and when he reads  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend  
Which should be thine or his: silenced with that,  
In viewing o'er the rest o' the selfsame day,  
He finds thee in the stout Norweyan ranks,  
Nothing afeard of what thyself didst make,  
Strange images of death. As thick as hail  
Came post with post, and every one did bear  
Thy praises in his kingdom's great defence,  
100 And pour'd them down before him.

*Ang.* We are sent  
To give thee from our royal master thanks;  
Only to herald thee into his sight,  
Not pay thee.

*Ross.* And, for an earnest of a greater honour,  
He bade me, from him, call thee thane of Cawdor:  
In which addition, hail, most worthy thane!  
For it is thine.

*Ban.* What, can the devil speak true?

*Macb.* The thane of Cawdor lives: why do you dress me  
In borrow'd robes?

*Ang.* Who was the thane lives yet;  
110 But under heavy judgment bears that life  
Which he deserves to lose. Whether he was com-  
bined  
With those of Norway, or did line the rebel  
With hidden help and vantage, or that with both

He labour'd in his coun. 's wreck, I know not;  
But treasons capital, confess'd and proved,  
Have overthrown him.

*Macb.* [Aside] Glamis, and thane of Cawdor!  
The greatest is behind. [To Ross and Angus]  
Thanks for your pains.

[*To Ban.*] Do you not hope your children shall be kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them? 120

*Ban.* That trusted home  
Might yet enkindle you unto the crown,  
Besides the thane of Cawdor. But 'tis strange:  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray's  
In deepest consequence.  
Cousins, a word, I pray you.

*Macb.* [Aside] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme.—I thank you, gentlemen.  
[Aside] This supernatural soliciting  
Cannot be ill, cannot be good: if ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am thane of Cawdor:  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings:  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function  
Is smother'd in surmise, and nothing is  
But what is not.

*Ban.* Look, how our partner's rapt.



*Macb.* [*Aside*] If chance will have me king, why, chance  
may crown me,

Without my stir.

*Ban.* New honours come upon him,  
Like our strange garments, cleave not to their mould  
But with the aid of use.

*Macb.* [*Aside*] Come what come may,  
Time and the hour runs through the roughest day.

*Ban.* Worthy Macbeth, we stay upon your leisure.

*Macb.* Give me your favour: my dull brain was wrought  
150 With things forgotten. Kind gentlemen, your pains  
Are register'd where every day I turn  
The leaf to read them. Let us toward the king.  
Think upon what hath chanced, and, at more time,  
The interim having weigh'd it, let us speak  
Our free hearts each to other.

*Ban.* Very gladly.

*Macb.* Till then, enough. Come friends. [*Exeunt.*]

#### SCENE IV

*Forres. The palace.*

*Flourish. Enter Duncan, Malcolm, Donalbain, Lennox, and  
Attendants.*

*Dun.* Is execution done on Cawdor? Are not  
Those in commission yet return'd?

*Mal.* My liege,  
They are not yet come back. But I have spoke  
With one that saw him die: who did report  
That very frankly he confess'd his treasons,  
Implored your highness' pardon and set forth  
A deep repentance: nothing in his life  
Became him like the leaving it; he died  
As one that had been studied in his death

To throw away the dearest thing he owed, 10  
As 'twere a careless trifle.

*Dun.* There's no art  
To find the mind's construction in the face:  
He was a gentleman on whom I built  
An absolute trust.

*Enter Macbeth, Banquo, Ross, and Angus.*

O worthiest cousin!  
The sin of my ingratitude even now  
Was heavy on me: thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee. Would thou hadst less deserved,  
That the proportion both of thanks and payment 20  
Might have been mine! only I have left to say,  
More is thy due than more than all can pay.

*Macb.* The service and the loyalty I owe,  
In doing it, pays itself. Your highness' part  
Is to receive our duties; and our duties  
Are to your throne and state children and servants,  
Which do but what they should, by doing every  
thing  
Safe toward your love and honour.

*Dun.* Welcome hither:  
I have begun to plant thee, and will labour  
To make thee full of growing. Noble Banquo,  
That hast no less deserved, nor must be known 30  
No less to have done so, let me infold thee  
And hold thee to my heart.

*Ban.* There if I grow,  
The harvest is your own.

*Dun.* My plenteous joys,  
Wanton in fulness, seek to hide themselves  
In drops of sorrow. Sons, kinsmen, thanes,  
And you whose places are the nearest, know

We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland; which honour must  
40 Not unaccompanied invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers. From hence to Inverness,  
And bind us further to you.

*Macb.* The rest is labour, which is not used for you:  
I'll be myself the harbinger, and make joyful  
The hearing of my wife with your approach;  
So humbly take my leave.

*Dun.* My worthy Cawdor!

*Macb.* [*Aside*] The Prince of Cumberland! that is a  
step

50 On which I must fall down, or else o'erleap,  
For in my way it lies. Stars, hide your fires;  
Let not light see my black and deep desires:  
The eye wink at the hand; yet let that be,  
Which the eye fears, when it is done, to see.

[*Exit.*]

*Dun.* True, worthy Banquo; he is full so valiant,  
And in his commendations I am fed;  
It is a banquet to me. Let's after him,  
Whose care is gone before to bid us welcome:  
It is a peerless kinsman. [*Flourish. Exeunt.*]

## SCENE V

*Inverness. Macbeth's castle.*

*Enter Lady Macbeth, reading a letter.*

*Lady M.* 'They met me in the day of success: and I have  
learned by the perfectest report, they have more in  
them than mortal knowledge. When I burned in desire  
to question them further, they made themselves air, into  
which they vanished. Whiles I stood rapt in the wonder

of it, came missives from the king, who all-hailed me  
"Thane of Cawdor;" by which title, before, these weird  
sisters saluted me, and referred me to the coming on of <sup>10</sup>  
time, with "Hail, king that shalt be!" This have I  
thought good to deliver thee, my dearest partner of great-  
ness, that thou mightst not lose the dues of rejoicing,  
by being ignorant of what greatness is promised thee.  
Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be  
What thou art promised: yet do I fear thy nature;  
It is too full o' the milk of human kindness  
To catch the nearest way: thou wouldst be great; <sup>20</sup>  
Art not without ambition, but without  
The illness should attend it: what thou wouldst  
highly,

That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win: thou 'ldst have, great  
Glamis,

That which cries 'Thus thou must do, if thou have it;  
And that which rather thou dost fear to do  
Than wishest should be undone.' Hie thee hither,  
That I may pour my spirits in thine ear;  
And chastise with the valour of my tongue  
All that impedes thee from the golden round, <sup>30</sup>  
Which fate and metaphysical aid doth seem  
To have thee crown'd withal.

*Enter a Messenger.*

What is your tidings?

*Mess.* The king comes here to-night.

*Lady M.* Thou'rt mad to say it:

Is not thy master with him? who, were't so,

Would have inform'd for preparation.

*Mess.* So please you, it is true: our thane is coming:

One of my fellows had the speed of him.

Who, almost dead for breath, had scarcely more  
Than would make up his message.

*Lady M.* Give him tending;

40 He brings great news. [Exit Messenger.

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty! make thick my blood;  
Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it! Come to my woman's breasts,  
50 And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief! Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry 'Hold, hold!'

*Enter Macbeth.*

Great Glamis! worthy Cawdor!  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
60 This ignorant present, and I feel now  
The future in the instant.

*Macb.* My dearest love,

Duncan comes here tonight.

*Lady M.* And when goes hence?

*Macb.* To-morrow, as he purposes.

*Lady M.* O, never

Shall sun that morrow see!

Your face, my thane, is as a book where men

May read strange matters. To beguile the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue: look like the innocent  
flower,

But be the serpent under't. He that's coming  
Must be provided for: and you shall put  
This night's great business into my dispatch;  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

70

*Macb.* We will speak further.

*Lady M.* Only look up clear;

To alter favour ever is to fear:

Leave all the rest to me. [*Exeunt*.

#### SCENE VI

*Before Macbeth's castle.*

*Hautboys and torches. Enter Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.*

*Dun.* This castle hath a pleasant seat; the air  
Nimbly and sweetly recommends itself  
Unto our gentle senses.

*Ban.* This guest of summer,  
The temple-haunting martlet, does approve  
By his loved mansionry, that the heaven's breath  
Smells wooingly here: no jutting, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendent bed and procreant cradle:  
Where they most breed and haunt, I have observed  
The air is delicate.

10

*Enter Lady Macbeth.*

*Dun.* See, see, our honour'd hostess!  
The love that follows us sometime is our trouble,

Which still we thank as love. Herein I teach you  
How you shall bid God 'ild us for your pains,  
And thank us for your trouble.

*Lady M.* All our service  
In every point twice done and then done double  
Were poor and single business to contend  
Against those honours deep and broad wherewith  
Your majesty loads our house: for those of old,  
And the late dignities heap'd up to them,  
20 We rest your hermits.

*Dun.* Where's the thane of Cawdor?  
We coursed him at the heels, and had a purpose  
To be his purveyor: but he rides well;  
And his great love, sharp as his spur, hath help him  
To his home before us. Fair and noble hostess,  
We are your guest to-night.

*Lady M.* Your servants ever  
Have theirs, themselves, and what is theirs, in  
compt,  
To make their audit at your highness' pleasure,  
Still to return your own.

*Dun.* Give me your hand;  
Conduct me to mine host: we love him highly,  
30 And shall continue our graces towards him.  
By your leave, hostess. [Exeunt.

## SCENE VII

### *Macbeth's castle.*

*Hautboys and torches. Enter a Sewer, and divers  
Servants with dishes and service, and pass over  
the stage. Then enter Macbeth.*

*Macb.* If it were done when 'tis done, then 'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence, and catch

With his surcease success; that but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague the inventor: this even-handed justice 10  
Commends the ingredients of our poison'd chalice  
To our own lips. He's here in double trust;  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off; 20  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubim, horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other.

*Enter Lady Macbeth.*

How now! what news?

*Lady M.* He has almost supp'd: why have you left  
the chamber?

*Macb.* Hath he ask'd for me? 30

*Lady M.* Know you not he has?

*Macb.* We will proceed no further in this business:

He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,



Which would be worn now in their newest gloss,  
Not cast aside so soon.

*Lady M.* Was the hope drunk  
Wherein you dress'd yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afraid  
40 To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage?

*Macb.* Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

*Lady M.* What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
50 And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness  
now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

*Macb.* If we should fail?

*Lady M.* We fail!  
60 But screw your courage to the sticking-place,  
And we'll not fail. When Duncan is asleep—  
Whereto the rather shall his day's hard journey

Soundly invite him—his two chamberlains  
 Will I with wine and wassail so convince,  
 That memory, the warder of the brain,  
 Shall be a fume, and the receipt of reason  
 A limbeck only: when in swinish sleep  
 Their drenched natures lie as in a death,  
 What cannot you and I perform upon  
 The unguarded Duncan? what not put upon  
 His spongy officers, who shall bear the guilt  
 Of our great quell?

70

*Macb.* Bring forth men-children only;  
 For thy undaunted mettle should compose  
 Nothing but males. Will it not be received,  
 When we have mark'd with blood those sleepy two  
 Of his own chamber and used their very daggers,  
 That they have done 't?

*Lady M.* Who dares receive it other,  
 As we shall make our griefs and clamour roar  
 Upon his death?

*Macb.* I am settled, and bend up  
 Each corporal agent to this terrible feat.  
 Away, and mock the time with fairest show:  
 False face must hide what the false heart doth  
 know. [*Exeunt.*

80

## ACT SECOND

### SCENE I

*Court of Macbeth's castle.*

*Enter Banquo, and Fleance bearing a torch before him.*

*Ban.* How goes the night, boy?

*Fle.* The moon is down; I have not heard the clock.

*Ban.* And she goes down at twelve.

*Fle.* I take't, 'tis later, sir.

*Ban.* Hold, take my sword. There's husbandry in heaven;

    Their candles are all out. Take thee that too.  
A heavy summons lies like lead upon me,  
And yet I would not sleep: merciful powers,  
•    Restrain in me the cursed thoughts that nature  
    Gives way to in repose!

*Enter Macbeth, and a Servant with a torch.*

Give me my sword.

10    *Who's there?*

*Macb.* A friend.

*Ban.* What, sir, not yet at rest? The king's a-bed:  
    He hath been in unusual pleasure, and  
    Sent forth great largess to your offices.  
    This diamond he greets your wife withal,  
    By the name of most kind hostess; and shut up  
    In measureless content.

*Macb.*                               Being unprepared,  
    Our will became the servant to defect;  
    Which else should free have wrought.

*Ban.*                               All's well.

20    *I dreamt last night of the three weird sisters:  
    To you they have show'd some truth.*

*Macb.*                               I think not of them:  
    Yet, when we can entreat an hour to serve,  
    We would spend it in some words upon that  
    business,  
    If you would grant the time.

*Ban.*                               At your kind'st leisure.

*Macb.* If you shall cleave to my consent, when 'tis,  
    It shall make honour for you.

*Ban.*                               So I lose none  
    In seeking to augment it, but still keep  
    My bosom franchised and allegiance clear.

I shall be counsell'd.

*Macb.* Good repose the while!

*Ban.* Thanks, sir: the like to you!

80

[*Exeunt Banquo and Fleance.*]

*Macb.* Go bid thy mistress, when my drink is ready,  
She strike upon the bell. Get thee to bed.

[*Exit Servant.*]

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch  
thee.

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat oppressed brain?

I see thee yet, in form as palpable

40

As this which now I draw.

Thou marshall'st me the way that I was going.

And such an instrument I was to use.

Mine eyes are made the fools o' the other senses,

Or else worth all the rest; I see thee still,

And on thy blade and dudgeon gouts of blood,

Which was not so before. There's no such thing:

It is the bloody business which informs

Thus to mine eyes. Now o'er the one half-world

Nature seems dead, and wicked dreams abuse

50

The curtain'd sleep; witchcraft celebrates

Pale Hecate's offerings, and wither'd murder,

Alarum'd by his sentinel, the wolf,

Whose howl's his watch, thus with his stealthy pace,

With Tarquin's ravishing strides, towards his design

Moves like a ghost. Thou sure and firm-set earth,

Hear not my steps, which way they walk, for fear

Thy very stones prate of my whereabouts,

And take the present horror from the time,

- 60 Which now suits with it. Whiles I threat, he lives:  
Words to the heat of deeds too cold breath gives.

[*A bell rings.*]

I go, and it is done: the bell invites me.

Hear it not, Duncan; for it is a knell

That summons thee to heaven or to hell. [Exit.]

## SCENE II

*The Same.*

*Enter Lady Macbeth.*

*Lady M.* That which hath made them drunk hath made  
me bold;

What hath quench'd them hath given me fire. Hark!  
Peace!

It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good-night. He is about it;  
The doors are open; and the surfeited grooms  
Do mock their charge with snores: I have drugg'd  
their possets,

That death and nature do contend about them,  
Whether they live or die.

*Macb.* [Within] Who's there? what, ho!

- 10 *Lady M.* Alack, I am afraid they have awaked,  
And 'tis not done. The attempt and not the deed  
Confounds us. Hark! I laid their daggers ready;  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done't.

*Enter Macbeth.*

My husband!

*Macb.* I have done the deed. Didst thou not hear a  
noise?

*Lady M.* I heard the owl scream and the crickets cry.  
Did not you speak?

*Macb.*

When?

*Lady M.*

Now.

*Macb.*

As I descended?

*Lady M.* Ay.

*Macb.* Hark!

Who lies i' the second chamber?

*Lady M.*

Donalbain.

*Macb.* This is a sorry sight. [*Looking on his hands.* 20

*Lady M.* A foolish thought, to say a sorry sight.

*Macb.* There's one did laugh in's sleep, and one cried  
'Murder!'

That they did wake each other: I stood and heard  
them:

But they did say their prayers, and address'd them  
Again to sleep.

*Lady M.*

There are two lodged together.

*Macb.* One cried 'God bless us!' and 'Amen' the other;  
As they had seen me with these hangman's hands.  
Listening their fear, I could not say 'Amen,'  
When they did say 'God bless us!'

*Lady M.* Consider it not so deeply.

30

*Macb.* But wherefore could not I pronounce 'Amen'?  
I had most need of blessing, and 'Amen'  
Stuck in my throat.

*Lady M.*

These deeds must not be thought

After these ways; so, it will make us mad.

*Macb.* Methought I heard a voice cry 'Sleep no more!  
Macbeth does murder sleep,' the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast,—

40

*Lady M.*

What do you mean?

*Macb.* Still it cried 'Sleep no more!' to all the house:  
'Glamis hath murder'd sleep, and therefore Cawdor

Shall sleep no more: Macbeth shall sleep no more.

*Lady M.* Who was it that thus cried? Why, worthy  
thane,

You do unbend your noble strength, to think  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?

They must lie there: go carry them, and smear  
50 The sleepy grooms with blood.

*Macb.* I'll go no more:  
I am afraid to think what I have done;  
Look on't again I dare not.

*Lady M.* Infirm of purpose!  
Give me the daggers: the sleeping and the dead  
Are but as pictures: 'tis the eye of childhood  
That fears a painted devil. If he do bleed,  
I'll gild the faces of the grooms withal,  
For it must seem their guilt.

[*Exit. Knocking within.*]

*Macb.* Whence is that knocking?  
How is't with me, when every noise appals me?  
What hands are here? ha! they pluck out mine  
eyes.

60 Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

*Re-enter Lady Macbeth.*

*Lady M.* My hands are of your colour; but I shame  
To wear a heart so white. [*Knocking within.*]  
I hear a knocking  
At the south entry: retire we to our chamber:  
A little water clears us of this deed:  
How easy is it, then! Your constancy

Hath left you unattended. [*Knocking within.*]

Hark! more knocking.

Get on your nightgown, lest occasion call us, 70

And show us to be watchers. Be not lost

So poorly in your thoughts.

*Macb.* To know my deed, 'twere best not know myself.

[*Knocking within.*]

Wake Duncan with thy knocking! I would thou couldst!

[*Exeunt.*]

### SCENE III

*The same.*

*Knocking within. Enter a Porter.*

*Porter.* Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on the expectation of plenty: come in time; have napkins enow about you; here you'll sweat for't. [*Knocking within.*] Knock, knock! Who's there, in the other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. [*Knocking within.*] 10  
Anon, anon! I pray you, remember the porter. 20

[*Opens the gate.*]



*Enter Macduff and Lennox.*

*Macd.* Was it so late, friend, ere you went to bed,  
That you do lie so late?

*Port.* 'Faith, sir, we were carousing till the second  
cock:

. . . . .

*Macd.* Is thy master stirring?

*Enter Macbeth.*

80 *Our knocking has awakened him; here he comes.*

*Len.* Good morrow, noble sir.

*Macb.* Good morrow, both.

*Macd.* Is the king stirring, worthy thane?

*Macb.* Not yet.

*Macd.* He did command me to call timely on him:

I have almost slipp'd the hour.

*Macb.* I'll bring you to him.

*Macd.* I know this is a joyful trouble to you;

But yet 'tis one.

*Macb.* The labour we delight in physics pain.

This is the door..

*Macd.* I'll make so bold to call,

For 'tis my limited service.

[*Exit.*

40 *Len.* Goes the king hence to-day?

*Macb.* He does: he did appoint so.

*Len.* The night has been unruly: where we lay,  
Our chimneys were blown down; and, as they say,  
Lamenting heard i' the air; strange screams of  
death,

And prophesying with accents terrible

Of dire combustion and confused events

New hatch'd to the woful time: the obscure

bird

Clamour'd the livelong night: some say, the earth

Was feverish and did shake.

*Macb.* 'Twas a rough night.

*Len.* My young remembrance cannot parallel

A fellow to it.

50

*Re-enter Macduff.*

*Macd.* O horror, horror, horror! Tongue nor heart  
Cannot conceive nor name thee!

*Macb.* }

What's the matter?

*Len.* }

*Macd.* Confusion now hath made his masterpiece!

Most sacrilegious murder hath broke ope

The Lord's anointed temple, and stole thence

The life o' the building!

*Macb.* What is't you say? the life?

*Len.* Mean you his majesty?

*Macd.* Approach the chamber, and destroy your sight

With a new Gorgon: do not bid me speak;

See, and then speak yourselves.

60

*[Exeunt Macbeth and Lennox.]*

Awake, awake!

Ring the alarum-bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror! Ring the bell.

*[Bell rings.]*

*Enter Lady Macbeth.*

*Lady M.* What's the business,

That such a hideous trumpet calls to parley

The sleepers of the house? speak, speak!

70

*Macd.* O gentle lady,  
'Tis not for you to hear what I can speak:  
The repetition, in a woman's ear,  
Would murder as it fell.

*Enter Banquo.*

O Banquo, Banquo,  
Our royal master's murder'd!  
*Lady M.* Woe, alas!  
What, in our house?

*Ban.* Too cruel any where.  
Dear Duff, I prithee, contradict thyself,  
And say it is not so.

*Re-enter Macbeth and Lennox, with Ross.*

*Macb.* Had I but died an hour before this chance,  
I had lived a blessed time; for, from this instant,  
80 There's nothing serious in mortality;  
All is but toys: renown and grace is dead;  
The wine of life is drawn, and the mere lees  
Is left this vault to brag of.

*Enter Malcolm and Donalbain.*

*Don.* What is amiss?

*Macb.* You are, and do not know 't:  
The spring, the head, the fountain of your blood  
Is stopp'd; the very source of it is stopp'd.

*Macd.* Your royal father's murder'd.

*Mal.* O, by whom?

*Len.* Those of his chamber as it seem'd, had done't:  
Their hands and faces were all badged with blood;  
90 So were their daggers, which unwiped we found  
Upon their pillows:  
They stared, and were distracted; no man's life  
Was to be trusted with them.

*Macb.* O, yet I do repent me of my fury,  
That I did kill them.

*Macd.* Wherefore did you so?

*Macb.* Who can be wise, amazed, temperate and  
furious,

Loyal and neutral, in a moment? No man:  
The expedition of my violent love  
Outrun the pauser, reason. Here lay Duncan,  
His silver skin laced with his golden blood; 100  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance: there, the murderers,  
Steep'd in the colours of their trade, their daggers  
Unmannerly breech'd with gore: who could refrain,  
That had a heart to love, and in that heart  
Courage to make's love known?

*Lady M.* Help me hence, ho!

*Macd.* Look to the lady.

*Mal.* [*Aside to Don.*] Why do we hold our tongues,  
That most may claim this argument for ours?

*Don.* [*Aside to Mal.*] What should be spoken here,  
where our fate,  
Hid in an auger-hole, may rush, and seize us? 110  
Let's away;  
Our tears are not yet brew'd.

*Mal.* [*Aside to Don.*] Nor our strong sorrow  
Upon the foot of motion.

*Ban.* Look to the lady:

[*Lady Macbeth is carried out.*]

And when we have our naked frailties hid,  
That suffer in exposure, let us meet,  
And question this most bloody piece of work,  
To know it further. Fears and scruples shake us:  
In the great hand of God I stand; and thence  
Against the undivulged pretence I fight 120  
Of treasonous malice.

- Macd.* And so do I.  
*All.* So all.  
*Macb.* Let's briefly put on manly readiness,  
And meet i' the hall together.  
*All.* Well contented.  
[*Exeunt all but Malcolm and Donalbain.*]  
*Mal.* What will you do? Let's not consort with them:  
To show an unfelt sorrow is an office  
Which the false man does easy. I'll to England.  
*Don.* To Ireland, I; our separated fortune  
Shall keep us both the safer: where we are,  
There's daggers in men's smiles: the near in blood,  
180 The nearer bloody.  
*Mal.* This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim. Therefore, to horse;  
And let us not be dainty of leave-taking,  
But shift away: there's warrant in that theft  
Which steals itself, when there's no mercy left.  
[*Exeunt.*]

## SCENE IV

*Outside Macbeth's castle.*

*Enter Ross and an old Man.*

- Old M.* Threescore and ten I can remember well:  
Within the volume of which time I have seen  
Hours dreadful and things strange; but this sore  
night  
Hath trifled former knowings.  
*Ross.* Ah, good father,  
Thou seest, the heaven, as troubled with man's act,  
Threaten his bloody stage: by the clock, 'tis day,  
And yet dark night strangles the travelling lamp:  
Is't night's predominance, or the day's shame,

That darkness does the face of earth entomb,  
When living light should kiss it? 10

*Old M.* 'Tis unnatural,  
Even like the deed that's done. On Tuesday last  
A falcon, towering in her pride of place,  
Was by a mousing owl hawk'd at and kill'd.

*Ross.* And Duncan's horses—a thing most strange and  
certain—

Beauteous and swift, the minions of their race,  
Turn'd wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they would make  
War with mankind.

*Old M.* 'Tis said they eat each other.

*Ross.* They did so, to the amazement of mine eyes,  
That look'd upon't. 20

*Enter Macduff.*

Here comes the good Macduff

How goes the world, sir, now?

*Macd.* Why, see you not?

*Ross.* Is't known who did this more than bloody deed?

*Macd.* Those that Macbeth hath slain.

*Ross.* Alas, the day!

What good could they pretend?

*Macd.* They were suborn'd:

Malcolm and Donalbain, the king's two sons,  
Are stol'n away and fled; which puts upon them  
Suspicion of the deed.

*Ross.* 'Gainst nature still!

Thrifless ambition, that wilt ravin up  
Thine own life's means! Then 'tis most like  
The sovereignty will fall upon Macbeth. 30

*Macd.* He is already named, and gone to Scone  
To be invested.

*Ross.* Where is Duncan's body?

*Macd.* Carried to Colmekill,  
The sacred storehouse of his predecessors,  
And guardian of their bones.

*Ross.* Will you to Scone?

*Macd.* No, cousin, I'll to Fife.

*Ross.* Well, I will thither.

*Macd.* Well, may you see things well done there:  
adieu!

Lest our old robes sit easier than our new!

*Ross.* Farewell, father.

40 *Old M.* God's benison go with you; and with those  
That would make good of bad, and friends of foes!  
[*Exeunt.*]

### ACT THIRD

#### SCENE I

*Forres. The palace.*

*Enter Banquo.*

*Ban.* Thou hast it now: king, Cawdor, Glamis, all,  
As the weird women promised, and, I fear,  
Thou play'dst most foully for't; yet it was said  
It should not stand in thy posterity,  
But that myself should be the root and father  
Of many kings. If there come truth from them—  
As upon thee, Macbeth, their speeches shine—  
Why, by the verities on thee made good,  
May they not be my oracles as well,  
10 And set me up in hope? But hush! no more.

*Sennet sounded. Enter Macbeth, as king, Lady Macbeth,  
as queen, Lennox, Ross, Lords, Ladies, and Attendants.*

*Macb.* Here's our chief guest.

*Lady M.* If he had been forgotten,  
It had been as a gap in our great feast,  
And all-thing unbecoming.

*Macb.* To-night we hold a solemn supper, sir,  
And I'll request your presence.

*Ban.* Let your highness  
Command upon me; to the which my duties  
Are with a most indissoluble tie  
For ever knit.

*Macb.* Ride you this afternoon?

*Ban.* Ay, my good lord. 20

*Macb.* We should have else desired your good advice,  
Which still hath been both grave and prosperous,  
In this day's council; but we'll take to-morrow.  
Is't far you ride?

*Ban.* As far, my lord, as will fill up the time  
'Twixt this and supper: go not my horse the better,  
I must become a borrower of the night  
For a dark hour or twain.

*Macb.* Fail not our feast.

*Ban.* My lord, I will not.

*Macb.* We hear, our bloody cousins are bestow'd 30  
In England and in Ireland, not confessing  
Their cruel parricide, filling their hearers  
With strange invention: but of that to-morrow,  
When therewithal we shall have cause of state  
Craving us jointly. Hie you to horse: adieu,  
Till you return at night. Goes Fleance with you?

*Ban.* Ay, my good lord: our time does call upon's.

*Macb.* I wish your horses swift and sure of foot:  
And so I do commend you to their backs.

Farewell. *[Exit Banquo.]* 40

Let every man be master of his time  
Till seven at night: to make society  
The sweeter welcome, we will keep ourself  
Till supper-time alone: while then, God be with  
you!

*[Exeunt all but Macbeth and an Attendant.]*



Sirrah, a word with you: attend those men  
Our pleasure?

*Attend.* They are, my lord, without the palace-gate.

*Macb.* Bring them before us. *[Exit Attendant.]*

To be thus is nothing;

50 But to be safely thus.—Our fears in Banquo  
Stick deep; and in his royalty of nature  
Reigns that which would be fear'd: 'tis much  
he dares;

And, to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear: and, under him,  
My Genius is rebuked; as, it is said,  
Mark Antony's was by Cæsar. He chid the sisters  
When first they put the name of king upon me,  
And bade them speak to him; then prophet-like  
60 They hail'd him father to a line of kings:  
Upon my head they placed a fruitless crown,  
And put a barren sceptre in my gripe,  
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancours in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
70 To make them kings, the seed of Banquo kings!  
Rather than so, come fate into the list,  
And champion me to the utterance! Who's there?

*Re-enter Attendant, with two Murderers.*

Now go to the door, and stay there till we call.

*[Exit Attendant.]*

Was it not yesterday we spoke together?

*First Mur.* It was, so please your highness.

*Macb.*

Well then, now

Have you consider'd of my speeches? Know  
That it was he in the times past which held you  
So under fortune, which you thought had been  
Our innocent self: this I made good to you  
In our last conference, pass'd in probation with you, 80  
How you were borne in hand, how cross'd, the  
instruments,

Who wrought with them, and all things else that  
might

To half a soul and to a notion crazed

Say 'Thus did Banquo.'

*First Mur.* You made it known to us.

*Macb.* I did so, and went further, which is now  
Our point of second meeting. Do you find  
Your patience so predominant in your nature,  
That you can let this go? Are you so gossell'd  
To pray for this good man and for his issue,  
Whose heavy hand hath bow'd you to the grave 90  
And beggar'd yours for ever?

*First Mur.* We are men, my liege.

*Macb.* Ay, in the catalogue ye go for men;

As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs and demi-wolves, are clept

All by the name of dogs: the valued file

Distinguishes the swift, the slow, the subtle,

The housekeeper, the hunter, every one

According to the gift which bounteous nature

Hath in him closed, whereby he does receive

Particular addition, from the bill

That writes them all alike: and so of men.

Now if you have a station in the file,

Not i' the worst rank of manhood, say't;

And I will put that business in your bosoms,

Whose execution takes your enemy off,  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

*Sec. Mur.* I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

*First Mur.* And I another  
So weary with disasters, tugg'd with fortune,  
That I would set my life on any chance,  
To mend it, or be rid on't.

*Macb.* Both of you  
Know Banquo was your enemy.

*Both Mur.* True, my lord.

*Macb.* So is he mine; and in such bloody distance,  
That every minute of his being thrusts  
Against my near'st of life: and though I could  
With barefaced power sweep him from my sight  
120 And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine,  
Whose loves I may not drop, but wail his fall  
Who I myself struck down; and thence it is,  
That I to your assistance do make love,  
Masking the business from the common eye  
For sundry weighty reasons.

*Sec. Mur.* We shall, my lord,  
Perform what you command us.

*First Mur.* Though our lives—

*Macb.* Your spirits shine through you. Within this  
hour at most  
I will advise you where to plant yourselves;  
180 Acquaint you with the perfect spy o' the time,  
The moment on't; for't must be done to-night,  
And something from the palace; always thought

That I require a clearness: and with him—  
To leave no rubs nor botches in the work—  
Fleance his son, that keeps him company,  
Whose absence is no less material to me  
Than is his father's, must embrace the fate  
Of that dark hour. Resolve yourselves apart:  
I'll come to you anon.

*Both Mur.*

We are resolved, my lord.

*Macb.* I'll call upon you straight: abide within.

140

*[Exeunt Murderers.]*

It is concluded. Banquo, thy soul's flight,  
If it find heaven, must find it out to-night. *[Exit.]*

## SCENE II

*The palace.*

*Enter Lady Macbeth and a Servant.*

*Lady M.* Is Banquo gone from court?

*Serv.* Ay, madam, but returns again to-night.

*Lady M.* Say to the king, I would attend his leisure  
For a few words.

*Serv.* Madam, I will.

*[Exit.]*

*Lady M.* Nought's had, all's spent,  
Where our desire is got without content:  
'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy.

*Enter Macbeth.*

How now, my lord! why do you keep alone,  
Of sorriest fancies your companions making,  
Using those thoughts which should indeed have died 10  
With them they think on? Things without all  
remedy

Should be without regard: what's done is done.

*Macb.* We have scotch'd the snake, not kill'd it:

She'll close and be herself, whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the worlds  
suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly: better be with the dead,  
20 Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave;  
After life's fitful fever he sleeps well;  
Treason has done his worst: nor steel, nor poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.

*Lady M.* Come on;  
Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night

*Macb.* So shall I, love; and so, I pray, be you:  
30 Let your remembrance apply to Banquo;  
Present him eminence, both with eye and tongue:  
Unsafe the while, that we  
Must lave our honours in these flattering streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

*Lady M.* You must leave this.

*Macb.* O, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance lives.

*Lady M.* But in them nature's copy's not eterne.

*Macb.* There's comfort yet; they are assailable;  
40 Then be thou jocund: ere the bat hath flown  
His cloister'd flight, ere to black Hecate's summons  
The shard-borne beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note.

*Lady M.* What's to be done?

*Macb.* Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed. Come, seeling night,  
Scarf up the tender eye of pitiful day;  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale! Light thickens; and the crow 50  
Makes wing to the rooky wood:  
Good things of day begin to droop and drowse;  
Whiles night's black agents to their preys do rouse.  
Thou marvell'st at my words: but hold thee still:  
Things bad begun make strong themselves by ill.  
So, prithee, go with me. [Exeunt.]

## SCENE III

*A park near the palace.*

*Enter three Murderers.*

*First Mur.* But who did bid thee join with us?

*Third Mur.* Macbeth.

*Sec. Mur.* He needs not our mistrust, since he delivers  
Our offices, and what we have to do  
To the direction just.

*First Mur.* Then stand with us.  
The west yet glimmers with some streaks of day:  
Now spurs the lated traveller apace  
To gain the timely inn; and near approaches  
The subject of our watch.

*Third Mur.* Hark! I hear horses.

*Ban.* [Within] Give us a light there, ho!

*Sec. Mur.* Then 'tis he: the rest  
That are within the note of expectation 10  
Already are i' the court.

*First Mur.* His horses go about.

*Third Mur.* Almost a mile: but he does usually,

So all men do, from hence to the palace gate  
Make it their walk.

*Sec. Mur.*

A light, a light!

*Enter Banquo, and Fleance with a torch.*

*Third Mur.*

'Tis he.

*First Mur.* Stand to't.

*Ban.* It will be rain tonight.

*First Mur.*

Let it come down.

*[They set upon Banquo.]*

*Ban.* O, treachery! Fly, good Fleance, fly, fly, fly!

Thou mayst revenge. O slave!

*[Dies. Fleance escapes.]*

20 *Third Mur.* Who did strike out the light?

*First Mur.*

Was't not the way?

*Third Mur.* There's but one down; the son is fled.

*Sec. Mur.*

We have lost

Best half of our affair.

*First Mur.* Well, let's away, and say how much is  
done.

*[Exeunt.]*

#### SCENE IV

*Hall in the palace.*

*A banquet prepared. Enter Macbeth, Lady Macbeth,  
Ross, Lennox, Lords, and Attendants.*

*Macb.* You know your own degrees; sit down: at first  
And last the hearty welcome.

*Lords.*

Thanks to your majesty.

*Macb.* Ourself will mingle with society

And play the humble host.

Our hostess keeps her state, but in best time

We will require her welcome.

*Lady M.* Pronounce it for me, sir, to all our friends;  
For my heart speaks they are welcome.

*First Murderer appears at the door.*

*Macb.* See, they encounter thee with their hearts'  
thanks.

Both sides are even: here I'll sit i' the midst: 10

Be large in mirth; anon we'll drink a measure

The table round. [*Approaching the door*]

There's blood upon thy face.

*Mur.* 'Tis Banquo's then.

*Macb.* 'Tis better thee without than he within.

Is he dispatch'd?

*Mur.* My lord, his throat is cut; that I did for him.

*Macb.* Thou art the best o' the cut-throats: yet he's  
good

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.

*Mur.*

Most royal sir,

Fleance is 'scaped.

20

*Macb.* [*Aside*] Then comes my fit again: I had else  
been perfect,

Whole as the marble, founded as the rock,

As broad and general as the casing air:

But now I am cabin'd, cribb'd, confined, bound in

To saucy doubts and fears. But Banquo's safe?

*Mur.* Ay, my good lord: safe in a ditch he bides,

With twenty trenched gashes on his head;

The least a death to nature.

*Macb.*

Thanks for that:

There the grown serpent lies; the worm that's fled

Hath nature that in time will venom breed,

30

No teeth for the present. Get thee gone: to-morrow

We'll hear, ourselves, again. [*Exit Murderer.*]

*Lady M.*

My royal lord,

You do not give the cheer: the feast is sold

That is not often vouch'd, while 'tis a-making,

'Tis given with welcome: to feed were best at home;



From thence the sauce to meat is ceremony;  
Meeting were bare without it.

*Macb.* Sweet remembrancer!

Now, good digestion wait on appetite,  
And health on both!

*Len.* May't please your highness sit.

[*The Ghost of Banquo enters, and sits in Macbeth's place.*]

40 *Macb.* Here had we now our country's honour roof'd,  
Were the graced person of our Banquo present;  
Who may I rather challenge for unkindness  
Than pity for mischance!

*Ross.* His absence, sir,  
Lays blame upon his promise. Please't your high-  
ness

To grace us with your royal company.

*Macb.* The table's full.

*Len.* Here is a place reserved, sir.

*Macb.* Where?

*Len.* Here, my good lord. What is't that moves your  
highness?

*Macb.* Which of you have done this?

*Lords.* What, my good lord?

50 *Macb.* Thou canst not say I did it: never shake  
Thy gory locks at me.

*Ross.* Gentlemen, rise; his highness is not well.

*Lady M.* Sit, worthy friends: my lord is often thus,  
And hath been from his youth: pray you keep seat;  
The fit is momentary; upon a thought  
He will again be well: if much you note him,  
You shall offend him and extend his passion:  
Feed, and regard him not. Are you a man?

60 *Macb.* Ay, and a bold one, that dare look on that  
Which might appal the devil.

*Lady M.* O proper stuff!

This is the very painting of your fear:  
This is the air-drawn dagger which, you said,  
Led you to Duncan. O, these flaws and starts,  
Impostors to true fear, would well become  
A woman's story at a winter's fire,  
Authorized by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

*Macb.* Prithee, see there! behold! look! lo! how say  
you?

Why, what care I? If thou canst nod, speak too. 70  
If charnel-houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites. [*Ghost vanishes.*]

*Lady M.* What, quite unmann'd in folly?

*Macb.* If I stand here, I saw him.

*Lady M.* Fie, for shame!

*Macb.* Blood hath been shed ere now, i' the olden time,  
Ere humane statute purged the gentle weal;  
Ay, and since too, murders have been perform'd  
Too terrible for the ear: the time has been,  
That, when the brains were out, the man would die,  
And there an end; but now they rise again. 80  
With twenty mortal murders on their crowns,  
And push us from our stools: this is more strange  
Than such a murder is.

*Lady M.* My worthy lord,  
Your noble friends do lack you.

*Macb.* I do forget.

Do not muse at me, my most worthy friends,  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all;  
Then I'll sit down. Give me some wine; fill full.  
I drink to the general joy o' the whole table,  
And to our dear friend Banquo, whom we miss: 90

Would he were here! to all, and him, we thirst,  
And all to all.

*Lords.*

Our duties, and the pledge.

*Re-enter Ghost.*

*Macb.* Avaunt! and quit my sight! let the earth hide thee!

Thy bones are marrowless, thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with!

*Lady M.* Think of this, good peers,  
But as a thing of custom: 'tis no other;  
Only it spoils the pleasure of the time.

*Macb.* What man dare, I dare:

110 Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or the Hyrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble: or be alive again,  
And dare me to the desert with thy sword;  
If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence! [*Ghost vanishes.*]

Why, so: being gone,

I am a man again. Pray you, sit still.

*Lady M.* You have displaced the mirth, broke the good meeting,

100 With most admired disorder.

*Macb.* Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? You make me strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanch'd with fear.

*Ross.* What sights, my lord?

*Lady M.* I pray you speak not; he grows worse and worse;

Question enrages him: At once, good night:  
Stand not upon the order of your going,  
But go at once.

120

*Len.* Good night; and better health  
Attend his majesty!

*Lady M.* A kind good night to all!  
[*Exeunt all but Macbeth and Lady M.*]

*Macb.* It will have blood; they say, blood will have blood:

Stones have been known to move and trees to speak;  
Augurs and understood relations have  
By magot-pies and choughs and rooks brought forth  
The secret'st man of blood. What is the night?

*Lady M.* Almost at odds with morning, which is which.

*Macb.* How say'st thou, that Macduff denies his person  
At our great bidding?

*Lady M.* Did you send to him, sir?

*Macb.* I hear it by the way; but I will send:

180

There's not a one of them but in his house  
I keep a servant fee'd. I will to-morrow,  
And betimes I will, to the weird sisters:  
More shall they speak; for now I am bent to know,  
By the worst means, the worst. For mine own good,  
All causes shall give way: I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er:  
Strange things I have in head, that will to hand;  
Which must be acted ere they may be scann'd.

140

*Lady M.* You lack the season of all natures, sleep.

*Macb.* Come, we 'll sleep. My strange and self-abuse  
Is the initiate fear that wants hard use:

We are yet but young in deed. [*Exeunt.*]

## SCENE V

*A heath.**Thunder. Enter the three Witches, meeting Hecate.**First Witch.* Why, how now, Hecate! you look angrily.*Hec.* Have I not reason, beldams as you are,  
Saucy and over-bold? How did you dare  
To trade and traffic with Macbeth  
In riddles and affairs of death;  
And I, the mistress of your charms,  
The close contriver of all harms,  
Was never call'd to bear my part,  
Or show the glory of our art?

10 And, which is worse, all you have done  
Hath been but for a wayward son,  
Spiteful and wrathful, who, as others do,  
Loves for his own ends, not for you.  
But make amends now: get you gone,  
And at the pit of Acheron  
Meet me i' the morning: thither he  
Will come to know his destiny:  
Your vessels and your spells provide,  
Your charms and every thing beside.

20 I am for the air; this night I 'll spend  
Unto a dismal and a fatal end:  
Great business must be wrought ere noon:  
Upon the corner of the moon  
There hangs a vaporous drop profound;  
I 'll catch it ere it come to ground:  
And that distill'd by magic sleights  
Shall raise such artificial sprites  
As by the strength of their illusion  
Shall draw him on to his confusion:

30 He shall spurn fate, scorn death, and bear  
His hopes 'bove wisdom, grace and fear:

And you all know security  
Is mortal's chiefest enemy.

[*Music and a song within: 'Come away,  
come away,' &c.*]

Hark! I am call'd; my little spirit, see,  
Sits in a foggy cloud, and stays for me. [Exit.  
*First Witch.* Come, let's make haste; she'll soon be  
back again. [Exeunt.]

## SCENE VI

*Forres. The palace.*

*Enter Lennox and another Lord.*

*Len.* My former speeches have but hit your thoughts,  
Which can interpret further: only, I say,  
Things have been strangely borne. The gracious  
Duncan

Was pitied of Macbeth: marry, he was dead;  
And the right-valiant Banquo walk'd too late;  
Whom, you may say, if't please you, Fleance kill'd,  
For Fleance fled: men must not walk too late.

Who cannot want the thought how monstrous

It was for Malcolm and for Donalbain

To kill their gracious father? damned fact!

10

How it did grieve Macbeth! did he not straight

In pious rage the two delinquents tear,

That were the slaves of drink and thralls of sleep?

Was not that nobly done? Ay, and wisely too;

For 'twould have anger'd any heart alive

To hear the men deny't. So that, I say,

He has borne all things well: and I do think

That had he Duncan's sons under his key—

As, an't please heaven, he shall not—they should find

What 'twere to kill a father; so should Fleance.

20

But peace! for from broad words and 'cause he  
fail'd

His presence at the tyrant's feast, I hear  
Macduff lives in disgrace: sir, can you tell  
Where he bestows himself?

*Lord.* The son of Duncan,  
From whom this tyrant holds the due of birth,  
Lives in the English court, and is received  
Of the most pious Edward with such grace  
That the malevolence of fortune nothing  
Takes from his high respect: thither Macduff  
80 Is gone to pray the holy king, upon his aid  
To wake Northumberland and warlike Siward:  
That by the help of these—with Him above  
To ratify the work—we may again  
Give to our tables meat, sleep to our nights,  
Free from our feasts and banquets bloody knives,  
Do faithful homage and receive free honours:  
All which we pine for now: and this report  
Hath so exasperate the king that he  
Prepares for some attempt of war.

*Len.* Sent he to Macduff?

40 *Lord.* He did: and with an absolute 'Sir, not I,'  
The cloudy messenger turns me his back,  
And hums, as who should say 'You'll rue the time  
That clogs me with this answer.'

*Len.* And that well might  
Advise him to a caution, to hold what distance  
His wisdom can provide. Some holy angel  
Fly to the court of England and unfold  
His message ere he come, that a swift blessing  
May soon return to this our suffering country  
Under a hand accursed!

*Lord.* I'll send my prayers with him.  
[*Exeunt.*]

## ACT FOURTH

## SCENE I

*A cavern. In the middle, a boiling cauldron.*

*Thunder. Enter the three Witches.*

*First Witch.* Thrice the brindled cat hath mew'd.

*Sec. Witch.* Thrice and once the hedge-pig whined.

*Third Witch.* Harpier cries, 'Tis time, 'tis time.

*First Witch.* Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

*All.* Double, double toil and trouble;

10

Fire burn, and cauldron bubble.

*Sec. Witch.* Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

20

*All.* Double, double toil and trouble;

Fire burn and cauldron bubble.

*Third Witch.* Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Sliver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,



80 Finger of birth-strangled babe  
Ditch-deliver'd by a drab,  
Make the gruel thick and slab:  
Add thereto a tiger's chauldron,  
For the ingredients of our cauldron.

*All.* Double, double toil and trouble;  
Fire burn, and cauldron bubble.

*Sec. Witch.* Cool it with a baboon's blood.  
Then the charm is firm and good.

*Enter Hecate to the other three Witches.*

*Hec.* O, well done! I commend your pains;  
40 And every one shall share i' the gains:  
And now about the cauldron sing,  
Like elves and fairies in a ring,  
Enchanting all that you put in.

*[Music and a song: 'Black Spirits,' &c.]*

*[Hecate retires.]*

*Sec. Witch.* By the pricking of my thumbs,  
Something wicked this way comes.  
Open, locks,  
Whoever knocks!

*Enter Macbeth.*

*Macb.* How now, you secret, black, and midnight  
hags!

What is't you do?

*All.* A deed without a name.

50 *Macb.* I conjure you, by that which you profess,  
Howe'er you come to know it, answer me:  
Though you untie the winds and let them fight  
Against the churches; though the yesty waves  
Confound and swallow navigation up;  
Though bladed corn be lodged and trees blown  
down;  
Though castles topple on their warders' heads;

Though palaces and pyramids do slope  
 Their heads to their foundations; though the  
 treasure

Of nature's germens tumble all together,  
 Even till destruction sicken; answer me  
 To what I ask you.

60

*First Witch.*

Speak.

*Sec. Witch.*

Demand.

*Third Witch.*

We'll answer.

*First Witch.* Say, if thou'dst rather hear it from our  
 mouths,

Or from our masters?

*Macb.* Call 'em; let me see 'em.

*First Witch.* Pour in sow's blood, that hath eaten  
 Her nine farrow; grease that's sweaten  
 From the murderer's gibbet throw  
 Into the flame.

*All.* Come, high or low;  
 Thyself and office deftly show!

*Thunder. First Apparition: an armed Head.*

*Macb.* Tell me, thou unknown power,—

*First Witch.* He knows thy thought:

Hear his speech, but say thou nought.

70

*First App.* Macbeth! Macbeth! Macbeth! beware  
 Macduff;

Beware the thane of Fife. Dismiss me. Enough.

[*Descends.*]

*Macb.* Whate'er thou art, for thy good caution,  
 thanks;

Thou hast harp'd my fear aright: but one word  
 more,—

*First Witch.* He will not be commanded: here's  
 another,

More potent than the first.

*Thunder. Second Apparition: a bloody Child.*

*Sec. App.* Macbeth! Macbeth! Macbeth!

*Macb.* Had I three ears, I 'ld hear thee.

*Sec. App.* Be bloody, bold, and resolute; laugh to  
scorn

80     The power of man, for none of woman born  
      Shall harm Macbeth. *[Descends.]*

*Macb.* Then live, Macduff: what need I fear of thee?

But yet I'll make assurance double sure,  
And take a bond of fate: thou shalt not live;  
That I may tell pale-hearted fear it lies,  
And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned,  
      with a tree in his hand.*

What is this

That rises like the issue of a king,  
And wears upon his baby-brow the round  
And top of sovereignty?

*All.* Listen, but speak not to 't.

90     *Third App.* Be lion-mettled, proud, and take no care  
      Who chafes, who frets, or where conspirers are:  
      Macbeth shall never vanquish'd be until  
      Great Birnam wood to high Dunsinane hill  
      Shall come against him. *[Descends.]*

*Macb.* That will never be:

Who can impress the forest, bid the tree  
Unfix his earth-bound root? Sweet bodements!  
good!

Rebellion's head, rise never till the wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature, pay his breath  
100     To time and mortal custom. Yet my heart  
      Throbs to know one thing: tell me, if your art  
      Can tell so much: shall Banquo's issue ever

Reign in this kingdom?

*All.* Seek to know no more.

*Macb.* I will be satisfied: deny me this,

And an eternal curse fall on you! Let me know.

Why sinks that cauldron? and what noise is this?

[*Hautboys.*]

*First Witch.* Show!

*Sec. Witch.* Show!

*Third Witch.* Show!

*All.* Show his eyes, and grieve his heart;

110

Come like shadows, so depart!

*A show of Eight Kings, the last with a glass in his hand; Banquo's Ghost following.*

*Macb.* Thou art too like the spirit of Banquo; down!

Thy crown does sear mine eye-balls. And thy hair,

Thou other gold-bound brow, is like the first.

A third is like the former. Filthy hags!

Why do you show me this? A fourth! Start, eyes!

What, will the line stretch out to the crack of doom?

Another yet! A seventh! I'll see no more:

And yet the eighth appears, who bears a glass,

Which shows me many more; and some I see

120

That two-fold balls and treble sceptres carry:

Horrible sight! Now, I see, 'tis true;

For the blood-bolter'd Banquo smiles upon me,

And points at them for his. [*Apparitions vanish.*]

What, is this so?

*First Witch.* Ay, sir, all this is so: but why

Stands Macbeth thus amazedly?

Come, sisters, cheer we up his sprites,

And show the best of our delights:

I'll charm the air to give a sound,

While you perform your antic round;

130

That this great king may kindly say,

Our duties did his welcome pay.

[*Music. The Witches dance, and then  
vanish, with Hecate.*]

*Macb.* Where are they? Gone? Let this pernicious  
hour

Stand aye accursed in the calendar!

Come in, without there!

*Enter Lennox.*

*Len.* What's your grace's will?

*Macb.* Saw you the weird sisters?

*Lcn.* No, my lord.

*Macb.* Came they not by you?

*Len.* No indeed, my lord.

*Macb.* Infected be the air whereon they ride;

And damn'd all those that trust them! I did hear

140 The galloping of horse: who was't came by?

*Len.* 'Tis two or three, my lord, that bring you word  
Macduff is fled to England.

*Macb.* Fled to England!

*Lcn.* Ay, my good lord.

*Macb.* Time, thou anticipatest my dread exploits:

The flighty purpose never is o'ertook

Unless the deed go with it: from this moment

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and  
done:

150 The castle of Macduff I will surprise;

Seize upon Fife; give to the edge o' the sword

His wife, his babes, and all unfortunate souls

That trace him in his line. No boasting like a fool:

This deed I'll do before this purpose cool.

But no more sights!—Where are these gentlemen?

Come, bring me where they are.

[*Exeunt.*]

## SCENE II

*Fife. Macduff's castle.*

*Enter Lady Macduff, her Son, and Ross.*

*L. Macd.* What had he done, to make him fly the land?

*Ross.* You must have patience, madam.

*L. Macd.* He had none:

His flight was madness: when our actions do not,  
Our fears do make us traitors.

*Ross.* You know not  
Whether it was his wisdom or his fear.

*L. Macd.* Wisdom! to leave his wife, to leave his babes,  
His mansion and his titles in a place  
From whence himself does fly? He loves us not;  
He wants the natural touch: for the poor wren,  
The most diminutive of birds, will fight, 10  
Her young ones in her nest, against the owl.  
All is the fear and nothing is the love;  
As little is the wisdom, where the flight  
So runs against all reason.

*Ross.* My dearest coz,  
I pray you, school yourself: but, for your husband,  
He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak much  
further;  
But cruel are the times, when we are traitors  
And do not know ourselves, when we hold rumour  
From what we fear, yet know not what we fear, 20  
But float upon a wild and violent sea  
Each way and move. I take my leave of you:  
Shall not be long but I'll be here again:  
Things at the worst will cease, or else climb upward  
To what they were before. My pretty cousin,  
Blessing upon you!

*L. Macd.* Father'd he is, and yet he's fatherless.

*Ross.* I am so much a fool, should I stay longer,  
It would be my disgrace and your discomfort:

30 *I.* take my leave at once. *[Exit.]*

*L. Macd.* Sirrah, your father's dead:

And what will you do now? How will you live?

*Son.* As birds do, mother.

*L. Macd.* What, with worms and flies?

*Son.* With what I get, I mean; and so do they.

*L. Macd.* Poor bird! thou'dst never fear the net nor  
lime,

The pitfall nor the gin.

*Son.* Why should I, mother? Poor birds they are not  
set for.

My father is not dead, for all your saying.

*L. Macd.* Yes, he is dead: how wilt thou do for a  
father?

*Son.* Nay, how will you do for a husband?

40 *L. Macd.* Why, I can buy me twenty at any market.

*Son.* Then you'll buy 'em to sell again.

*L. Macd.* Thou speak'st with all thy wit; and yet, i'  
faith,

With wit enough for thee.

*Son.* Was my father a traitor, mother?

*L. Macd.* Ay, that he was.

*Son.* What is a traitor?

*L. Macd.* Why, one that swears and lies.

*Son.* And be all traitors that do so?

50 *L. Macd.* Every one that does so is a traitor, and must  
be hanged.

*Son.* And must they all be hanged that swear and lie?

*L. Macd.* Every one.

*Son.* Who must hang them?

*L. Macd.* Why, the honest men.

*Son.* Then the liars and swearers are fools, for there

are liars and swearers enow to beat the honest men and hang up them.

*L. Macd.* Now, God help thee, poor monkey!

But how wilt thou do for a father?

60

*Son.* If he were dead, you'd weep for him: if you would not, it were a good sign that I should quickly have a new father.

*L. Macd.* Poor prattler, how thou talk'st!

*Enter a Messenger.*

*Mess.* Bless you, fair dame! I am not to you known,

Though in your state of honour I am perfect.

I doubt some danger does approach you nearly:

If you will take a homely man's advice,

Be not found here; hence, with your little ones.

To fright you thus, methinks, I am too savage;

70

To do worse to you were fell cruelty,

Which is too nigh your person. Heaven preserve you!

I dare abide no longer. [Exit.

*L. Macd.* Whither should I fly?

I have done no harm. But I remember now

I am in this earthly world; where to do harm

Is often laudable, to do good sometime

Accounted dangerous folly: why then, alas,

Do I put up that womanly defence,

To say I have done no harm?

*Enter Murderers.*

What are these faces?

*First Mur.* Where is your husband?

80

*L. Macd.* I hope, in no place so unsanctified

Where such as thou mayst find him.

*First Mur.*

He's a traitor.

*Son.* Thou liest, thou shag-hair'd villain!



*First Mur.*

What, you egg!

[*Stabbing him.*

Young fry of treachery!

*Son.*

He has kill'd me, mother:

Run away, I pray you!

[*Dies.*

[*Exit Lady Macduff, crying 'Murder!'*

*Exeunt murderers, following her.*

### SCENE III

*England. Before the King's palace.*

*Enter Malcolm and Macduff.*

*Mal.* Let us seek out some desolate shade, and there  
Weep our sad bosoms empty.

*Macd.*

Let us rather

Hold fast the mortal sword, and like good men  
Bestride our downfall'n birthdom: each new morn  
New widows howl, new orphans cry, new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland and yell'd out  
Like syllable of dolour.

*Mal.*

What I believe I'll wail,

What know believe, and what I can redress,

10

As I shall find the time to friend, I will.

What you have spoke, it may be so perchance.

This tyrant, whose sole name blisters our tongues,

Was once thought honest: you have loved him well.

He hath not touch'd you yet. I am young; but  
something

You may deserve of him through me, and wisdom  
To offer up a weak poor innocent lamb

To appease an angry god.

*Macd.* I am not treacherous.

*Mal.*

But Macbeth is.

A good and virtuous nature may recoil  
In an imperial charge. But I shall crave your      20  
pardon;

That which you are my thoughts cannot transpose:  
Angels are bright 'still, though the brightest fell:  
Though all things foul would wear the brows of  
grace,

Yet grace must still look so.

*Macd.* I have lost my hopes.

*Mal.* Perchance even there where I did find my doubts.

Why in that rawness left you wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking? I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties. You may be rightly just,      30  
Whatever I shall think.

*Macd.* Bleed, bleed, poor country!

Great tyranny! lay thou thy basis sure,  
For goodness dare not check thee: wear thou thy  
wrongs;

The title is affeer'd! Fare thee well, lord:  
I would not be the villain that thou think'st  
For the whole space that's in the tyrant's grasp,  
And the rich East to boot.

*Mal.* Be not offended:

I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke;  
It weeps, it bleeds; and each new day a gash      40  
Is added to her wounds: I think withal  
There would be hands uplifted in my right;  
And here from gracious England have I offer  
Of goodly thousands: but, for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,

More suffer and more sundry ways than ever,  
By him that shall succeed.

*Macd.* What should he be?

50 *Mal.* It is myself I mean: in whom I know  
All the particulars of vice so grafted  
That, when they shall be open'd, black Macbeth  
Will seem as pure as snow, and the poor state  
Esteem him as a lamb, being compared  
With my confineless harms.

*Macd.* Not in the legions  
Of horrid hell can come a devil more damn'd  
In evils to top Macbeth.

*Mal.* I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, malicious, smacking of every sin  
60 That has a name: but there's no bottom, none,  
In my voluptuousness: your wives, your daughters,  
Your matrons and your maids, could not fill up  
The cistern of my lust, and my desire  
All continent impediments would o'erbear  
That did oppose my will: better Macbeth  
Than such an one to reign.

*Macd.* Boundless intemperance  
In nature is a tyranny; it hath been  
The untimely emptying of the happy throne  
And fall of many kings. But fear not yet  
70 To take upon you what is yours: you may  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink.  
We have willing dames enough; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves,  
Finding it so inclined.

*Mal.* With this there grows  
In my most ill-composed affection such

A stanchless avarice that, were I king,  
 I should cut off the nobles for their lands,  
 Desire his jewels and this other's house: 80  
 And my more-having would be as a sauce  
 To make me hunger more; that I should forge  
 Quarrels unjust against the good and loyal,  
 Destroying them for wealth.

*Macd.* This avarice  
 Sticks deeper, grows with more pernicious root  
 Than summer-seeming lust, and it hath been  
 The sword of our slain kings: yet do not fear;  
 Scotland hath foisons to fill up your will,  
 Of your mere own: all these are portable,  
 With other graces weigh'd. 90

*Mal.* But I have none: the king-becoming graces,  
 As justice, verity, temperance, stableness,  
 Bounty, perseverance, mercy, lowliness,  
 Devotion, patience, courage, fortitude,  
 I have no relish of them, but abound  
 In the division of each several crime,  
 Acting it many ways. Nay, had I power, I should  
 Pour the sweet milk of concord into hell,  
 Uproar the universal peace, confound  
 All unity on earth. 100

*Macd.* O Scotland, Scotland!

*Mal.* If such a one be fit to govern, speak:

I am as I have spoken.

*Macd.* Fit to govern!

No, not to live. O nation miserable,  
 With an untitled tyrant bloody-scepter'd,  
 When shalt thou see thy wholesome days again,  
 Since that the truest issue of thy throne  
 By his own interdiction stands accursed,  
 And does blaspheme his breed? Thy royal father  
 Was a most sainted king: the queen that bore thee,

110 Oftener upon her knees than on her feet,  
Died every day she lived. Fare thee well!  
These evils thou repeat'st upon thyself  
Have banish'd me from Scotland. O my breast,  
Thy hope ends here!

*Mal.* Macduff, this noble passion,  
Child of integrity, hath from my soul  
Wiped the black scruples, reconciled my thoughts  
To thy good truths and honour. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power, and modest wisdom plucks me  
120 From over-credulous haste: but God above  
Deal between thee and me! for even now  
I put myself to thy direction, and  
Unspeak mine own detraction, here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
130 No less in truth than life: my first false speaking  
Was this upon myself: what I am truly,  
Is thine and my poor country's to command:  
Whither indeed, before thy here-approach,  
Old Siward, with ten thousand warlike men,  
Already at a point, was setting forth.  
Now we'll together; and the chance of goodness  
Be like our warranted quarrel! Why are you silent?  
*Macd.* Such welcome and unwelcome things at once  
'Tis hard to reconcile.

*Enter a Doctor.*

140 *Mal.* Well, more anon.—Comes the king forth, I pray  
you?

*Doct.* Ay, sir; there are a crew of wretched souls  
That stay his cure: their malady convinces  
The great assay of art; but at his touch—  
Such sanctity hath heaven given his hand—  
They presently amend.

*Mal.* I thank you, doctor. [*Exit Doctor.*]

*Macd.* What's the disease he means?

*Mal.* 'Tis call'd the evil:  
A most miraculous work in this good king;  
Which often, since my here-remain in England,  
I have seen him do. How he solicits heaven,  
Himself best knows: but strangely-visited people, 150  
All swoln and ulcerous, pitiful to the eye,  
The mere despair of surgery, he cures,  
Hanging a golden stamp about their necks,  
Put on with holy prayers: and 'tis spoken,  
To the succeeding royalty he leaves  
The healing benediction. With this strange virtue,  
He hath a heavenly gift of prophecy,  
And sundry blessings hang about his throne,  
That speak him full of grace.

*Enter Ross.*

*Macd.* See, who comes here?

*Mal.* My countryman; but yet I know him not. 160

*Macd.* My ever gentle cousin, welcome hither.

*Mal.* I know him now. Good God, betimes remove  
The means that makes us strangers!

*Ross.* Sir, amen.

*Macd.* Stands Scotland where it did?

*Ross.* Alas, poor country!  
Almost afraid to know itself. It cannot  
Be call'd our mother, but our grave; where nothing,  
But who knows nothing, is once seen to smile;

Where sighs and groans and shrieks that rend the  
air,

170 Are made, not mark'd; where violent sorrow seems  
A modern ecstasy: the dead man's knell  
Is there scarce ask'd for who; and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

*Macd.* O, relation

Too nice, and yet too true!

*Mal.* What's the newest grief?

*Ross.* That of an hour's age doth hiss the speaker:  
Each minute teems a new one.

*Macd.* How does my wife?

*Ross.* Why, well.

*Macd.* And all my children?

*Ross.* Well too.

*Macd.* The tyrant has not batter'd at their peace?

*Ross.* No; they were well at peace when I did leave  
'em.

180 *Macd.* Be not a niggard of your speech: how goes't?

*Ross.* When I came hither to transport the tidings,  
Which I have heavily borne, there ran a rumour  
Of many worthy fellows that were out;  
Which was to my belief witness'd the rather,  
For that I saw the tyrant's power a-foot:  
Now is the time of help; your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

*Mal.* Be't their comfort

190 We are coming thither: gracious England hath  
Lent us good Siward and ten thousand men;  
An older and a better soldier none  
That Christendom gives out.

*Ross.* Would I could answer  
This comfort with the like! But I have words

That would be howl'd out in the desert air,  
Where hearing should not latch them.

*Macd.* What concern they?  
The general cause? or is it a fee-grief  
Due to some single breast?

*Ross.* No mind that's honest  
But in it shares some woe; though the main part  
Pertains to you alone.

*Macd.* If it be mine,  
Keep it not from me, quickly let me have it. 200

*Ross.* Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

*Macd.* Hum! I guess at it.

*Ross.* Your castle is surprised; your wife and babes  
Savagely slaughter'd: to relate the manner,  
Were, on the quarry of these murder'd deer,  
To add the death of you.

*Mal.* Merciful heaven!  
What, man! ne'er pull your hat upon your brows;  
Give sorrow words: the grief that does not speak  
Whispers the o'er-fraught heart, and bids it break. 210

*Macd.* My children too?

*Ross.* Wife, children, servants, all  
That could be found.

*Macd.* And I must be from thence!  
My wife kill'd too?

*Ross.* I have said.

*Mal.* Be comforted:  
Let's make us medicines of our great revenge,  
To cure this deadly grief.

*Macd.* He has no children. All my pretty ones?  
Did you say all? O hell-kite! All?  
What, all my pretty chickens and their dam  
At one fell swoop?



220 *Mal.* Dispute it like a man:

*Macd.*

I shall do so;

But I must also feel it as a man:

I cannot but remember such things were,

That were most precious to me. Did heaven look  
on,

And would not take their part? Sinful Macduff,

They were all struck for thee! naught that I am,

Not for their own demerits, but for mine,

Fell slaughter on their souls. Heaven rest them  
now!

*Mal.* Be this the whetstone of your sword: let grief

Convert to anger; blunt not the heart, enrage it.

230 *Macd.* O, I could play the woman with mine eyes  
And braggart with my tongue! But, gentle heavens,  
Cut short all intermission; front to front  
Bring thou this fiend of Scotland and myself;  
Within my sword's length set him; if he 'scape,  
Heaven forgive him too!

*Mal.*

This tune goes manly.

Come, go we to the king; our power is ready;

Our lack is nothing but our leave: Macbeth

Is ripe for shaking, and the powers above

Put on their instruments. Receive what cheer you  
may:

240 The night is long that never finds the day.

[*Exeunt.*]

## ACT FIFTH

### SCENE I

*Dunsinane. Ante-room in the castle.*

*Enter a Doctor of Physic and a Waiting-Gentlewoman.*

*Doct.* I have two nights watched with you, but can  
perceive no truth in your report. When was it she  
last walked?

*Gent.* Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

*Doct.* A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what at any time, have you heard her say? 10

*Gent.* That, sir, which I will not report after her.

*Doct.* You may to me; and 'tis most meet you should.

*Gent.* Neither to you nor any one; having no witness to confirm my speech.

*Enter Lady Macbeth, with a taper.*

Lo you, here she comes! This is her very guise; 20  
and, upon my life, fast asleep. Observe her; stand close.

*Doct.* How came she by that light?

*Gent.* Why, it stood by her: she has light by her continually; 'tis her command.

*Doct.* You see, her eyes are open.

*Gent.* Ay, but their sense is shut.

*Doct.* What is it she does now? Look, how she rubs her hands.

*Gent.* It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour. 30

*Lady M.* Yet here's a spot.

*Doct.* Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

*Lady M.* Out, damned spot! out, I say!—One: two: why, then 'tis time to do't.—Hell is murky!

- 40 —Fie, my lord, fie! a soldier, and afeard?  
What need we fear who knows it, when none  
can call our power to account?—Yet who would  
have thought the old man to have had so much  
blood in him?

*Doct.* Do you mark that?

*Lady M.* The thane of Fife had a wife: where is  
she now?—What, will these hands ne'er be  
clean?—No more o' that, my lord, no more o' that:  
you mar all with this starting.

- 50 *Doct.* Go to, go to; you have known what you should  
not.

*Gent.* She has spoken what she should not, I am sure  
of that: heaven knows what she has known.

*Lady M.* Here's the smell of the blood still: all  
the perfumes of Arabia will not sweeten this little  
hand. Oh, oh, oh!

*Doct.* What a sigh is there! The heart is sorely  
charged.

- Gent.* I would not have such a heart in my bosom  
60 for the dignity of the whole body.

*Doct.* Well, well, well,—

*Gent.* Pray God it be, sir.

*Doct.* This disease is beyond my practice: yet I have  
known those which have walked in their sleep who  
have died holily in their beds.

*Lady M.* Wash your hands, put on your night-  
gown; look not so pale.—I tell you yet again,  
Banquo's buried; he cannot come out on's grave.

- 70 *Doct.* Even so?

*Lady M.* To bed, to bed! There's knocking at  
the gate: come, come, come, come, give me your  
hand. What's done cannot be undone.—To bed, to  
bed, to bed!

[*Exit.*

*Doct.* Will she go now to bed?

*Gent.* Directly.

*Doct.* Foul whisperings are abroad: unnatural deeds  
Do breed unnatural troubles: infected minds  
To their deaf pillows will discharge their secrets:  
More needs she the divine than the physician. 80  
God, God forgive us all! Look after her;  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So, good night:  
My mind she has mated, and amazed my sight.  
I think, but dare not speak.

*Gent.* Good night, good doctor.  
[*Exeunt.*]

## SCENE II

*The country near Dunsinane.*

*Drum and colours. Enter Menteith, Caithness, Angus,  
Lennox, and Soldiers.*

*Ment.* The English power is near, led on by Malcolm,  
His uncle Siward and the good Macduff:  
Revenge burn in them; for their dear causes  
Would to the bleeding and the grim alarm  
Excite the mortified man.

*Ang.* Near Birnam wood  
Shall we well meet them; that way are they coming.

*Caith.* Who knows if Donalbain be with his brother?

*Len.* For certain, sir, he is not: I have a file  
Of all the gentry: there is Siward's son,  
And many unrough youths that even now 10  
Protest their first of manhood.

*Ment.* What does the tyrant?

*Caith.* Great Dunsinane he strongly fortifies:  
Some say he's mad; others that lesser hate him  
Do call it valiant fury: but, for certain,  
He cannot buckle his distemper'd cause

Within the belt of rule.

*Ang.* Now does he feel  
His secret murders sticking on his hands;  
Now minutely revolts upbraid his faith-breach;  
Those he commands move only in command,  
20 Nothing in love: now does he feel his title  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

*Ment.* Who then shall blame  
His pester'd senses to recoil and start,  
When all that is within him does condemn  
Itself for being there?

*Caith.* Well, march we on,  
To give obedience where 'tis truly owed:  
Meet we the medicine of the sickly weal,  
And with him pour we in our country's purge  
Each drop of us.

*Len.* Or so much as it needs,  
80 To dew the sovereign flower and drown the weeds.  
Make we our march towards Birnam.

[*Exeunt, marching.*]

### SCENE III

*Dunsinane. A room in the castle.*

*Enter Macbeth, Doctor and Attendants.*

*Macb.* Bring me no more reports; let them fly all:  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
All mortal consequences have pronounced me thus:  
'Fear not, Macbeth; no man that's born of woman  
Shall e'er have power upon thee.' Then fly, false  
thanes,  
And mingle with the English epicures:

The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear. 10

*Enter a Servant.*

The devil damn thee black, thou cream-faced loon!  
Where got'st thou that goose look?

*Serv.* There is ten thousand—

*Macb.* Geese, villain?

*Serv.* Soldiers, sir.

*Macb.* Go prick thy face, and over-red thy fear,  
Thou lily-liver'd boy. What soldiers, patch?  
Death of thy soul! those linen cheeks of thine  
Are counsellors to fear. What soldiers, whey-face?

*Serv.* The English force, so please you.

*Macb.* Take thy face hence. [Exit Servant.

Seyton!—I am sick at heart,

When I behold—Seyton, I say!—this push 20  
Will cheer me ever, or disseat me now.  
I have lived long enough: my way of life  
Is fall'n into the sear, the yellow leaf;  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have; but, in their stead,  
Curses, not loud but deep, mouth-honour, breath,  
Which the poor heart would fain deny, and dare not.  
Seyton!

*Enter Seyton.*

*Sey.* What is your gracious pleasure? 30

*Macb.* What news more?

*Sey.* All is confirm'd, my lord, which was reported.

*Macb.* I'll fight till from my bones my flesh be hack'd.

Give me my armour.

*Sey.* 'Tis not needed yet.

*Macb.* I'll put it on.

Send out moe horses, skirr the country round;  
Hang those that talk of fear. Give me mine armour.  
How does your patient, doctor?

*Doct.* Not so sick, my lord,  
As she is troubled with thick-coming fancies,  
That keep her from her rest.

*Macb.* Cure her of that.

40 Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart?

*Doct.* Therein the patient  
Must minister to himself.

*Macb.* Throw physic to the dogs; I'll none of it.  
Come, put mine armour on; give me my staff.  
Seyton, send out. Doctor, the thanes fly from me.  
50 Come sir, dispatch. If thou couldst, doctor, cast  
The water of my land, find her disease,  
And purge it to a sound and pristine health,  
I would applaud thee to the very echo,  
That should applaud again.—Pull't off, I say.—  
What rhubarb, senna, or what purgative drug,  
Would scour these English hence? Hear'st thou of  
them?

*Doct.* Ay, my good lord; your royal preparation  
Makes us hear something.

*Macb.* Bring it after me.

I will not be afraid of death and bane  
60 Till Birnam forest come to Dunsinane.

*Doct.* [*Aside*] Were I from Dunsinane away and  
clear,  
Profit again should hardly draw me here. [*Exeunt.*]

## SCEN IV

*Country near Birnam wood.*

*Drum and colours. Enter Malcolm, old Siward and his Son, Macduff, Menteith, Caithness, Angus Lennox, Ross, and Soldiers, marching.*

*Mal.* Cousins, I hope the days are near at hand  
That chambers will be safe.

*Ment.* We doubt it nothing.

*Siw.* What wood is this before us?

*Ment.* The wood of Birnam.

*Mal.* Let every soldier hew him down a bough,  
And bear't before him: thereby shall we shadow  
The number of our host, and make discovery  
Err in report of us.

*Soldiers.* It shall be done.

*Siw.* We learn no other but the confident tyrant  
Keeps still in Dunsinane, and will endure  
Our setting down before't.

10

*Mal.* 'Tis his main hope:  
For where there is advantage to be given,  
Both more and less have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

*Macd.* Let our just censures  
Attend the true event, and put we on  
Industrious soldiership.

*Siw.* The time approaches  
That will with due decision make us know  
What we shall say we have and what we owe.  
Thoughts speculative their unsure hopes relate,  
But certain issue strokes must arbitrate:  
Towards which advance the war.

20

*[Exeunt, marching.]*



## SCENE V

*Dunsinane. Within the castle.*

*Enter Macbeth, Seyton, and Soldiers, with drum and colours.*

*Macb.* Hang out our banners on the outward walls;  
The cry is still 'They come': our castle's strength  
Will laugh a siege to scorn: here let them lie  
Till famine and the ague eat them up:  
Were they not forced with those that should be  
ours,  
We might have met them dareful, beard to beard,  
And beat them backward home.

*[A cry of women within.]*

What is that noise?

*Sey.* It is the cry of women, my good lord. *[Exit.]*

*Macb.* I have almost forgot the taste of fears:  
10 The time has been, my senses would have cool'd  
To hear a night-shriek; and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't: I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Re-enter Seyton.*

Wherefore was that cry?

*Sey.* The queen, my lord, is dead.

*Macb.* She should have died hereafter;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
20 Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Enter a Messenger.*

Thou comest to use thy tongue; thy story quickly.

*Mess.* Gracious my lord,

80

I should report that which I say I saw,  
But know not how to do it.

*Macb.*

Well, say, sir.

*Mess.* As I did stand my watch upon the hill,  
I look'd toward Birnam, and anon, methought,  
The wood began to move.

*Macb.*

Liar and slave!

*Mess.* Let me endure your wrath, if't be not so:  
Within this three mile may you see it coming;  
I say, a moving grove.

*Macb.*

If thou speak'st false,

Upon the next tree shalt thou hang alive,  
Till famine cling thee: if thy speech be sooth,  
I care not if thou dost for me as much.

40

I pull in resolution, and begin  
To doubt the equivocation of the fiend  
That lies like truth: 'Fear not, till Birnam wood  
Do come to Dunsinane': and now a wood  
Comes toward Dunsinane. Arm, arm, and out!  
If this which he avouches does appear,  
There is nor flying hence nor tarrying here.  
I 'gin to be a-weary of the sun,  
And wish the estate o' the world were now undone.  
Ring the alarum-bell! Blow, wind! come, wrack!  
At least we'll die with harness on our back.

50

*[Exeunt.]*

## SCENE VI

*Dunsinane. Before the castle.*

*Drum and colours. Enter Malcolm, old Siward, Macduff, and their Army, with boughs.*

*Mal.* Now near enough: your leavy screens throw  
down,

And show like those you are. You, worthy uncle,  
Shall, with my cousin, your right noble son,  
Lead our first battle: worthy Macduff and we  
Shall take upon's what else remains to do,  
According to our order.

*Siw.* Fare you well.  
Do we but find the tyrant's power to-night,  
Let us be beaten, if we cannot fight.

*Macd.* Make all our trumpets speak; give them all  
breath,

10 Those clamorous harbingers of blood and  
death.

[*Exeunt.*]

## SCENE VII

*Another part of the field.*

*Alarums. Enter Macbeth.*

*Macb.* They have tied me to a stake; I cannot fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman? Such a one  
Am I to fear, or none.

*Enter young Siward.*

*Yo. Siw.* What is thy name?

*Macb.* Thou'lt be afraid to hear it.

*Yo. Siw.* No; though thou call'st thyself a hotter name  
Than any is in hell.

*Macb.* My name's Macbeth.

*Yo. Siw.* The devil himself could not pronounce a title  
More hateful to mine ear.

*Macb.* No, nor more fearful.

*Yo. Siw.* Thou liest, abhorred tyrant; with my sword 10  
I'll prove the lie thou speak'st.

*[They fight, and young Siward is slain.]*

*Macb.* Thou wast born of woman.

But swords I smile at, weapons laugh to scorn,  
Brandish'd by man that's of a woman born.

*[Exit.]*

*Alarums. Enter Macduff.*

*Macd.* That way the noise is. Tyrant, show thy face!  
If thou be'st slain and with no stroke of mine,  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns, whose arms  
Are hired to bear their staves: either thou, Macbeth,  
Or else my sword with an unbatter'd edge  
I sheathe again undeeded. There thou shouldst be; 20  
By this great clatter, one of greatest note  
Seems bruited. Let me find him, fortune!  
And more I beg not. *[Exit. Alarums.]*

*Enter Malcolm and old Siward.*

*Siw.* This way, my lord; the castle's gently render'd:  
The tyrant's people on both sides do fight;  
The noble thanes do bravely in the war;  
The day almost itself professes yours,  
And little is to do.

*Mal.* We have met with foes  
That strike beside us.

*Siw.* Enter, sir, the castle.  
*[Exeunt. Alarums.]*

## SCENE VIII

*Another part of the field.*

*Enter Macbeth.*

*Macb.* Why should I play the Roman fool, and die  
On mine own sword? Whiles I see lives, the gashes  
Do better upon them.

*Enter Macduff.*

*Macd.* Turn, hell-hound, turn!

*Macb.* Of all men else I have avoided thee:  
But get thee back; my soul is too much charged  
With blood of thine already.

*Macd.* I have no words:  
My voice is in my sword: thou bloodier villain  
Than terms can give thee out! [*They fight.*]

*Macb.* Thou lovest labour:  
As easy mayst thou the intrenchant air  
10 With thy keen sword impress as make me bleed:  
Let fall thy blade on vulnerable crests;  
I bear a charmed life, which must not yield  
To one of woman born.

*Macd.* Despair thy charm;  
And let the angel whom thou still hast served  
Tell thee, Macduff was from his mother's womb  
Untimely ripp'd.

*Macb.* Accursed be that tongue that tells me so,  
For it hath cow'd my better part of man!  
And be these juggling fiends no more believed,  
20 That palter with us in a double sense;  
That keep the word of promise to our ear,  
And break it to our hope. I'll not fight with thee.

*Macd.* Then yield thee, coward,  
And live to be the show and gaze o' the time:

We'll have thee, as our rarer monsters are,  
Painted upon a pole, and underwrit,  
'Here may you see the tyrant.'

*Macb.* I will not yield,  
To kiss the ground before young Malcolm's feet,  
And to be baited with the rabble's curse.  
Though Birnam wood be come to Dunsinane, 30  
And thou opposed, being of no woman born,  
Yet I will try the last. Before my body  
I throw my warlike shield. Lay on, Macduff,  
And damn'd be him that first cries 'Hold enough!'

[*Exeunt, fighting. Alarums.*]

*Retreat. Flourish. Enter, with drum and colours,  
Malcolm, old Siward, Ross, the other Thanes,  
and Soldiers.*

*Mal.* I would the friends we miss were safe arrived.

*Siw.* Some must go off: and yet, by these I see,

So great a day as this is cheaply bought.

*Mal.* Macduff is missing, and your noble son.

*Ross.* Your son, my lord, has paid a soldier's debt:

He only lived but till he was a man;

The which no sooner had his prowess confirm'd

In the unshrinking station where he fought,

But like a man he died.

*Siw.* Then he is dead?

*Ross.* Ay, and brought off the field: your cause of  
sorrow

Must not be measured by his worth, for then

It hath no end.

*Siw.* Had he his hurts before?

*Ross.* Ay, on the front.

*Siw.* Why then, God's soldier be he!

Had I as many sons as I have hairs,

I would not wish them to a fairer death:

And so, his knell is knoll'd.

*Mal.* He's worth more sorrow,  
And that I'll spend for him.

*Siw.* He's worth no more:  
They say he parted well, and paid his score:  
And so, God be with him! Here comes newer  
comfort.

*Re-enter Macduff, with Macbeth's head.*

*Macd.* Hail, king! for so thou art: behold, where  
stands

The usurper's cursed head: the time is free:  
I see thee compass'd with thy kingdom's pearl,  
That speak my salutation in their minds;  
Whose voices I desire aloud with mine:  
Hail, King of Scotland!

*All.* Hail, King of Scotland!  
[*Flourish.*]

60 *Mal.* We shall not spend a large expense of time  
Before we reckon with your several loves,  
And make us even with you. My thanes and kins-  
men,

Henceforth be earls, the first that ever Scotland  
In such an honour named. What's more to do,  
Which would be planted newly with the time,  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny;  
Producing forth the cruel ministers  
Of this dead butcher and his fiend-like queen,  
70 Who, as 'tis thought, by self and violent hands  
Took off her life; this, and what needful else  
That calls upon us, by the grace of Grace,  
We will perform in measure, time and place:  
So, thanks to all at once and to each one,  
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt.*]

## NOTES

The Questions on *Macbeth*, which immediately follow these Notes, should by all means be studied in connection with them.

## Act I. Scene 1

The physical confusion and darkness of this scene suggest the atmosphere of mental and moral darkness in which the play is to move. Witches were regarded as creatures of evil; their inquiry concerning Macbeth arouses our curiosity and indicates some connection between Macbeth and them.

3. **hurly-burly**, commotion.

8. **Graymalkin**, gray cat.

9. **Paddock**, toad. These are the attendant devils of the First and Second Witches.

## Act I. Scene 2

The prevalence of blood and darkness in the play has been described in the Introduction.

9. **choke**, render useless.

13. **kerns and gallowglasses**, light-armed and heavy-armed Irish soldiers.

14. Fortune, though seeming to smile upon him, deceived him.

19. **minion**, favorite.

22. **nave**, navel; **chaps**, jaws.

25-28. Just as storms often arise in the quiet East, so Macbeth's victory was followed by a fresh attack upon him.

31. **surveying vantage**, perceiving a favorable opportunity.

40. Make the battle field as memorable as Golgotha, the place of Christ's death.

42. The Sergeant breaks off, unable to proceed from loss of blood.

49-50. Ross is describing the beginning of the battle; the Norwegian banners waved defiantly and frightened the Scotch. **Norway**, King of Norway.

54. **Bellona's bridegroom**, Macbeth. Bellona was the Roman goddess of war. **lapp'd in proof**, clothed in well-tested armor.

55. Macbeth was in all points equal to the King of Norway.

56. **Point**, sword point.

58. **That**, so that.

59. **craves composition**, sues for peace.

64. **bosom interest**, cf. "bosom friend."



## Act I. Scene 3

This scene develops the hint given in Scene 1 of the connection between Macbeth and the witches. He here comes into direct contact with them, and their startling prophecies echo dark, half-formed designs of his own, which he had apparently discussed with Lady Macbeth before the opening of the play—see I—vii—48. For this reason he “starts” at the coincidence of their prophecies with his own thoughts; and the subsequent fulfillment of the second prophecy moves him even more. Banquo, on the other hand, whose thoughts are entirely innocent, is not so deeply moved by the witches but is more curious as to their nature and more sceptical as to their reality. Because their speeches have hit his thoughts, Macbeth is less inclined to doubt their existence or the importance to be attached to their words.

Shakespeare conceived of the witches as being neither fates nor mere symbols, but actual old women who were allied with the forces of evil in the world and who, through this alliance, obtained supernatural knowledge and power—a conception not unlike that of the New England witches in colonial days, or of Lord Coke’s definition in law, “A witch is a person who hath conference with the Devil, to consult with him or to do some act.”

6. ‘Aroint thee,’ go away; **rump-fed runyon**, a term of abuse.
7. **Tiger**, a common name for a ship.
8. Witches were believed to go to sea in sieves.
9. **rat without a tail**, witches were thought to be able to assume the form of animals; in such cases their real character was often betrayed by means of some defect—here the absence of the tail.
10. **do**, do like a rat—*i. e.*, gnaw a hole in the ship.
11. Witches were supposed to have power over the elements.
17. **shipman’s card**, a card having the points of the compass marked upon it.
20. **pent-house lid**, eyelids.
21. **forbid**, accursed.
22. **se’nnights**, weeks (seven-nights).
33. **Posters**, travellers.
37. The purpose of the foregoing lines is to show the nature of the witches, their delight in doing evil.
38. “Shakespeare intimates by this that although Macbeth has not yet set eyes upon these hags, the connection is already established between his soul and them.”—Dowden.

45. **should be**, appear to be.
53. **fantastical**, imaginary. Banquo is talking to the witches here.
- 55-56. The words *present grace*, *noble having*, and *royal hope* refer to the prophecies of the First, Second, and Third Witches respectively in lines 48-50.
57. **rapt withal**, absorbed in the thought of it.
67. **get**, beget.
70. Macbeth, who has been wrapped in his own thoughts, is aroused by the departure of the witches and tries to gain further information from them.
71. Sinel was Macbeth's father.
76. **owe**, possess, own.
81. **corporal**, having form and shape.
84. **insane root**, a root that causes insanity.
- 92-93. "He does not know whether to express his wonder at your deeds or to praise you for them, and hence can say nothing."
98. **post**, messenger.
104. **earnest**, pledge.
106. **addition**, title.
107. Banquo's surprise is echoed in the minds of the audience.
112. **line**, reinforce.
115. **capital**, an adjective modifying *treasons*, and meaning "punishable with death."
120. **trusted home**, believed in thoroughly.
- 122-26. Banquo in these lines states clearly the function of the witches in the play.
127. **Cousins**, used in Shakespeare to refer to friends as well as relatives.
- 128-29. The figure is that of a play whose theme is the gaining of a throne. The first two prophecies are like prologues to the real action of the play, which is now to begin. Shakespeare, who was both actor and playwright, often drew his illustrations from the stage.
130. **soliciting**, prompting or suggestion.
130. Contrast the sceptical way in which Banquo received the news (lines 120-27) with Macbeth's readiness to believe it.
135. **unfix my hair**, make it stand on end.
136. **seated**, firmly fixed.
137. **fears**, dangers, terrors. This fear of what may be rather than of what is, is one of Macbeth's chief characteristics. Look for other instances of it as you read. Face to face with actual

danger, Macbeth always displays great personal courage; it is through his imagination alone that fear touches him.

139-42. "My thought, though it is only of a murder in imagination, so disturbs my feeble human condition that the power of action is lost in speculation." He is so wrapped up in his thoughts of the murder and his desire to be king that these seem to him the only realities; these make the future seem more real to him than the present.

143-44. Despite his desire for the crown, he is not yet willing to commit murder in order to gain it; but prefers to trust to chance in the hope that, as he has been made thane of Cawdor without his stir, he may in similar fashion become king.

145. **strange**, new.

149-50. **favour**, pardon; **my dull brain . . . forgotten**, I was trying to recall something that I had forgotten—Macbeth's false explanation of his rapt state, which has really been due to his thoughts about the murder of Duncan.

151. **Are registered**, in my memory where I shall continually think of them.

152. The rest of the speech is addressed to Banquo.

154. **The interim having weighed it**, having thought about it in the interim.

#### Act I. Scene 4

10. **owed**, owned.

11. **careless**, not worth caring for.

11-15. The audience knows, though Duncan does not, that these words apply to Macbeth as well as to Cawdor. This is called "tragic irony."

14. **cousin**, Duncan and Macbeth were first cousins.

19-20. "That I might have been able to give you your due proportion of thanks and payment."

27. **safe toward**, necessary to keep.

34. **wanton**, unrestrained.

41. **signs of nobleness**, insignia of nobility.

42. Duncan now speaks to Macbeth only.

44. "Even the rest [*repose*] that is not used in your behalf is like labor to me."

52. **wink at**, not see.

54. Duncan is concluding a conversation about Macbeth.

The absolute contrast between Duncan and Macbeth makes

each of them stand out more clearly. In order to bring out this contrast, Shakespeare elevated the character of Duncan and lowered that of Macbeth from what they were in Holinshed.

### Act I. Scene 5

From this point on, notice the influence which Lady Macbeth has upon her husband. Try to form a clear conception of her character, especially as it is contrasted with his.

She reads only the end of the letter, thus implying that she had been reading the rest before she came on the stage. Shakespeare liked to begin his scenes in the middle, as it were—the opening speech implying action that had taken place prior to the entrance of the characters. Such a beginning makes the scene more natural and life-like.

2. This shows that some time has elapsed since Scene 3 and that Macbeth has been sufficiently interested in the prophecies of the witches to inquire further about them.

7. **missives**, messengers.

12-13. **My dearest partner of greatness**. This would seem to indicate that Lady Macbeth is as ambitious for the crown as her husband, or is, at any rate, in full accord with his ambition for it.

19. **milk of human kindness**. This phrase is explained as meaning either "tender-hearted and sympathetic," or else "humankind-ness"—i. e., "you are too much like the usual man to be willing to do the unusual thing."

22. **illness**, unscrupulousness.

30. **golden round**, the crown.

31. **metaphysical**, supernatural.

33. This unexpected news, which fits in so perfectly with her murderous desires, startles her for a moment out of her self-possession.

37. **had the speed of him**, outstripped him.

40-42. **The raven himself is hoarse**. All things point toward the coming tragedy; even the voice of the raven who announces the coming of Duncan is unusually hoarse and ominous. Her use of "*my* battlements" instead of "*our*" reveals her excitement and her masterful nature—her use of it was probably unconscious.

43. **mortal**, murderous.

46. **remorse**, pity.

47. **compunctious visiting of nature**, natural feelings of regret.

48. **keep peace**, "interpose between her purpose and its realization."—Jones.

50. **murdering ministers**, evil spirits.

51. **sightless substances**, invisible forms.

52-56. The sense of darkness in the play is increased by Macbeth's appeal to the stars to hide their fires in order that his black and deep desires may also be hidden (I-iv-50-53) and by Lady Macbeth's similar invocation in these lines.

59. **ignorant**, in that the present knows little in comparison with what they know about the future.

60. **instant**, present moment.

73. Macbeth is still not willing to gain the crown through the murder of Duncan.

74. **alter favour**, to change countenance is a sign of fear and awakens suspicion.

### Act I. Scene 6

The atmosphere of peaceful security which is suggested by the opening lines of this scene is in direct contrast with the murderous intentions of the preceding scene—"fair is foul." The gentle trustfulness of Duncan also emphasizes by contrast the horror of his approaching murder.

2. **nimbly and sweetly**, the air is bracing and balmy.

4. **approve**, prove.

5. **mansionry**, nest.

7. **coign of vantage**, favorable corner.

10. Macbeth is still too excited to meet Duncan. Lady Macbeth, who has the greater self-control and who takes the lead in all the scenes leading up to the murder, therefore welcomes him to Inverness.

11-14. Duncan is courteously excusing himself for the inconvenience he is causing his hosts. He says that the attentions of others to him are sometimes a burden, but, because they proceed from love, he accepts them gratefully. Macbeth and Lady Macbeth must in like manner thank him for the trouble he is causing them, since it too proceeds from his love for them.

13. **'ild**, yield or reward.

16. **single**, weak.

20. **rest your hermits**, shall always remember you, or, more literally, shall always pray for you. The labored rhetoric here, as in Macbeth's speech in Scene 4 (lines 22-27), is a sign of insincerity.

22. **purveyor**, forerunner.

- 26. in compt, hold it in trust.
- 27. audit, statement of account.
- 30. graces, favors.
- 31. By your leave. He conducts her into the castle.

## Act I. Scene 7

Hautboys, a wooden wind instrument; Sewer, a steward.

1-2. If it were all over when the murder has been committed, *i. e.*, if there will be no consequences to follow the murder, then it would be well if it were done at once.

3. trammel up, catch up in a net.

4. surcease, ceasing to be; that but, if but.

7. Macbeth is willing to take his chances in the life to come if he can only be sure that no harm will come to him in this life, as a result of the murder.

8. still, always; that, so that.

11. Commends, presents; chalice, cup.

18. clear, blameless.

23. sightless couriers of the air, the invisible winds.

28. the other, the other side. The metaphor is mixed; in the first half of the sentence the rider is upon the horse but without spurs; in the latter half, the figure is that of a rider who attempts to mount by vaulting.

39. Such, green and pale.

42. ornament of life, the "golden opinions." Lady Macbeth disregards the reasons for delay which Macbeth has just given her and attacks what she knows to be the real reason for his delay—his fears.

47-48. Since Macbeth dares do all that may become a man, it must have been not a man but a beast that led him at a former time to suggest the murder of Duncan.

53. that their fitness, and that very fitness of theirs.

57. boneless, toothless.

60. But, only.

64. wassail, carousing; convince, overcome.

66. fume, vapor; receipt of reason a limbec. The brain, filled with the fumes of intoxication, is compared to an alembic, the cap of a still.

68. drenched, drunken.

71. spongy, filled with drink.

72. quell, murder.

78. As, seeing that.

80. corporal agent, bodily power.

## Act II. Scene 1

4. **husbandry**, economy.

5. **that**, some piece of arms or armor.

14. **largess**, gifts; **offices**, used for those in them, hence servants.

16-17. **shut up in measureless content**, Duncan is wrapped in measureless content.

17-19. Macbeth means that his hospitality has been defective, not through desire or will, but because he was unprepared. The antecedent of *which* is *will*. His lack of mental ease always shows itself in the obscurity of his speech.

22. **entreat an hour to serve**, find a spare hour.

25. **cleave to my consent when 't is**, join with me when the time for doing so arrives. Macbeth purposely avoids a definite statement.

28. **franchised**, free.

33. Most critics think that the imaginary dagger which Macbeth here sees is in the air. Mr. Chambers, however, thinks that it should be on a table, and that Macbeth thinks it real at first but becomes doubtful as to its true nature when he fails to grasp it.

36. **fatal**, sent by fate; **sensible**, perceptible.

46. **dudgeon**, handle; **gouts**, drops.

48. **informs**, takes form.

50. **abuse**, misuse.

52. **Hecate's offerings**, the offerings made to Hecate, the queen of witchcraft.

52-56. The wolf, with his howl, acts as a sentinel for the murderer. **Alarum'd**, aroused or warned. For Tarquin see Shakespeare's poem, "Lucrece."

59. **the present horror**, this dreadful silence.

60. **Which now suits with it**, the antecedent of *Which* is *horror* and of *it* is *time*.

## Act II. Scene 2

1-2. The wine which the grooms drank, stupefied them; that which Lady Macbeth drank, stimulated her. Note that she felt the need of some stimulant to nerve her for the murder.

3. **fatal bellman**. The owl is a bird of ill-omen. The bellman was a night watchman who visited condemned persons on the night before their execution. Here he shrieks his "stern'st good night" to Duncan.

4. **He**, Macbeth.

5. surfeited, having drunk to excess.

6. mock, make ridiculous; possets, drinks.

11. confounds, ruins.

24. address'd them, prepared themselves. This mention of Duncan's sons half waking at his murder and then going back to sleep, adds a life-like touch that intensifies both the pathos and the horror of the scene.

25. Throughout this scene Lady Macbeth's matter-of-fact way of looking at things is in strong contrast to Macbeth's overwrought imagination. Find other illustrations of this contrast in the scene. See lines 33-34, 40, 44-50, 52-57, 70-71. For examples of Macbeth's imagination see lines 35-40, 59-63.

27. As, as if.

28. Listening, listening to.

35-40. Macbeth's poetic imagination here reaches one of its loftiest heights.

37. ravell'd sleave, tangled skein.

39. second course, the chief course at a dinner.

42-43. The use of *Glamis*, *Cawdor*, and *Macbeth* recalls the prophecies of the witches which led him to commit the murder. The sights and sounds which Macbeth's fear-oppressed imagination conjures up are really the protests of his better nature against the vileness of his deed. Lady Macbeth regards them as simply further evidence of his nervous fear and, as such, to be dismissed from his mind. Macbeth sees that their origin lies deeper than that, but does not completely understand them, else he would have heeded their warning.

56-57. Lady Macbeth is grimly punning upon *gild* and *guilt*. The Elizabethans were fonder of puns than we are today.

62. incarnadine, make red.

63. one red, totally red.

67. Contrast this statement with the sleep-walking scene (Act V, Scene 1).

68-69. "Your self-control has deserted you."

70. night-gown, dressing gown.

73. "It would be best for me to keep separate my knowledge of the deed and of myself as the doer of it."

74. The reaction of remorse, but not of conscience, has already set in.

### Act II. Scene 3

The grim humor of the Porter, who imagines that for the moment he is the porter of hell-gate and that the knocking proceeds from those seeking entrance into hell, affords a



momentary relief to the intensity of the preceding scene and gives us time to catch our breath, as it were, before the crisis of the discovery of the murder. It also gives Macbeth and Lady Macbeth time to prepare themselves for this discovery. The grimness of the Porter's conception is in keeping with the situation—in a sense he was the porter of the gate of hell. The change from verse to prose indicates a lowering of emotional intensity.

2. **old**, an intensive, equivalent to our "great" or "plenty of."

6. **napkins**, handkerchiefs, as often in Shakespeare.

13-14. **stealing out of a French hose**, stealing part of the cloth furnished by a customer for a pair of French trousers. The joke lies in the fact that French trousers were so short and tight that the tailor could hardly steal any of the cloth.

14. **roast your goose**. The Porter is punning upon the tailor's smoothing iron, known as a goose from the shape of its handle.

18. **primrose way**, "wide is the gate and broad is the way that leadeth to destruction."—*Matthew*, 7:13.

20. **remember the porter**, give the porter a tip.

28. **second cock**, about three o'clock in the morning.

32. Note the tragic irony of Macbeth's reply. His short replies indicate that he has recovered his self-control.

33. **timely**, early.

37. **physics**, cures or relieves.

39. **limited**, appointed.

40. **He does**. Notice the double meaning in Macbeth's reply. Some critics see in his second statement, "he did appoint so," an attempt on Macbeth's part to ease his conscience by being a bit more truthful.

41-50. The tragedy is so horrible that even external nature has been thrown into confusion.

45. **combustion**, tumult.

46. **obscure bird**, the owl, because of its love of darkness.

59. **Gorgon**, a mythical monster, the sight of which turned men into stone.

65. **great doom's image**, an image of the judgment day.

67. **countenance**, to be in keeping with.

75. **What, in our house?** Too cruel anywhere. Lady Macbeth's reply shows that she is thinking more about herself and her house than she is about the horror of the deed. Banquo's curt remark conveys a reproof of her lack of sympathy.

80. **mortality**, human life.

81. **toys**, trifles.

83. **this vault**, man's life is compared to a wine cellar, from which all the wine has been drawn and only dregs are left.

89. **badged**, smeared.

98. **expedition**, haste.

99. **the pauser**, reason, reason, which makes us pause.

100. **silver**, pale; **golden**, red.

101-02. The figure is that of a breach in a city wall through which an army enters.

104. **unmannerly breech'd with gore**, horribly covered with blood.

106. The unexpected news of the death of the grooms proves too much for Lady Macbeth's self-control, and she faints. There is no reason to believe that the swoon was feigned in order to distract attention from Macbeth. Her fainting should be taken, in connection with her invocation to the spirits to unsex her and her drinking of wine to nerve her for the moment of the murder, as proof of an essentially feminine character that by force of will rose to meet a tremendous crisis. The swoon serves the purpose of directing attention from the death of the grooms and of giving a chance for the "Asides" of Malcolm and Donalbain.

108. "Who are most deeply concerned in this matter."

110. **auger-hole**. "Where there is no hiding place so small but that murder may be lurking therein, ready to spring upon us at any moment. The Princes divine at once that their father has been murdered for the crown, and that the same motive means death to themselves as well."—Hudson.

114. "Set in motion."

115. "When we are more fully clothed"—they had not taken time to dress.

120. **undivulged pretense**, undisclosed design.

122. **manly readiness**, our clothes and armor.

124-26. Believing that their father has been treacherously murdered, the Princes think that the grief of the nobles is insincere.

129-30. **near in blood, the nearer bloody**, the nearer we are to Macbeth in blood [Duncan was his cousin], the nearer we are to becoming bloody.

130-131. Malcolm means that their deaths are also planned.

134. **warrant**, justification; **shift away**, steal away—hence the pun on *theft* that follows. Their flight is a happy accident for Macbeth, as it enables him with some show of probability to accuse them of the murder.

## Act II. Scene 4

The unnatural natural phenomena of this scene suit the horror of the time and also symbolize the unnaturalness of Macbeth's murder of one who was his guest, his kinsman, and his king. See the note on Act II, Scene 3, lines 41-50. From Macduff we learn that Macbeth has succeeded in his ambition to become king of Scotland.

4. trifled former knowings, made former experiences seem trifling in comparison.

6. his bloody stage, man's stage, the earth.

7. An eclipse; travelling lamp, the sun.

15. minions, the most highly prized.

24. good, gain; pretend, intend; suborn'd, bribed.

28. ravin up, completely devour.

34. storehouse, burial place.

37-38. Macduff does not care to express his suspicions to Ross and hence repeats the conventional belief as to Duncan's murder, but his refusal to attend the coronation and his hint that Macbeth will prove a worse king than Duncan, indicate his state of mind.

40. benison, blessing.

40-41. The old man hints that Ross, unlike Macduff, will support Macbeth whether he is the right sort of king or not.

## Act III. Scene 1

1-10. Banquo's soliloquy shows that he suspects Macbeth most strongly; it also shows why, despite his suspicion, he has not only taken no steps against Macbeth, but has apparently become his councillor and friend. As in the beginning of the second Act, so here, his mind is still dwelling upon the prophecy of the witches.

13. all-thing unbecoming, altogether unbecoming.

14. solemn, formal, official.

16. command upon me, lay your commands upon me.

18. Notice in Macbeth's conversation with Banquo how deftly he obtains the information as to his movements.

22. still, always; grave, wise.

26. go not my horse the better, if my horse does not go fast enough.

29. The tragic irony of Banquo's reply becomes apparent later.

30-33. This shows that Malcolm and Donalbain have escaped

to England and Ireland and that sufficient time has elapsed for news from them to return to Scotland.

34-35. "When, in connection therewith, we shall have affairs of state that require our joint consideration."

37. **our time does call upon's**, it is time we are going.

44. **while then**, until then. *Good-bye* is the shortened form of *God be with you*.

48. **To be thus is nothing**. The crown has not brought the peace or satisfaction that Macbeth thought it would. But, except.

52. **to**, in addition to.

56. **Genius**, personality.

65. **filed**, defiled.

68. **mine eternal jewel**, my immortal soul.

72. **champion me to the utterance**, fight with me to the uttermost—to the death.

75-84. Note how skilfully Macbeth bends the Murderers to his will and fans their resentment to the heat of murder. We feel that the Murderers were correct in their original supposition that Macbeth had been the one that had oppressed them; if so, he was then not entirely innocent before he met the witches. The pains that he takes to arouse their anger against Banquo would indicate that they were not professional murderers.

80. **passed in probation with you**, proved to you.

81. **borne in hand**, deceived; **instruments**, the means or agents.

83. **notion crazed**, even to a feeble understanding.

88. **gospelled**, filled with the spirit of the Gospel as to pray, etc.

91. **yours**, your family; cf. "you and yours."

93-94. Varieties of dogs,—their distinguishing characteristics are not essential.

95. **valued file**, list of values.

99. **closed**, enclosed.

100. **addition**, characteristic; **from**, differing from.

116. **distance**, a fencing term for the space between the fencers. Macbeth and Banquo are like fencers engaged in mortal combat.

120. **bid my will avouch it**, accept the responsibility of it.

121. **For**, on account of.

122. **but wail**, but I must wail.

130. **perfect spy o' the time**, a somewhat obscure phrase which seems to be in apposition with the phrase that follows, "The moment on't," and to mean, "I'll advise you when to act."

132. **something**, some distance from.  
 132-133. **thought That I require a clearness**, remembering that I must be clear of suspicion.  
 138. **Resolve yourselves**, make up your minds.

### Act III. Scene 2

4-7. This is a companion speech to Macbeth's "To be thus is nothing; But to be safely thus." The crime has failed to bring either peace or pleasure to the conspirators. These lines are important as a preparation for the sleep-walking scene (V-i). Upon the appearance of her husband, she instantly conceals her real feelings in an attempt to comfort him; we know, however, that she, as well as Macbeth, is sick at heart. Even as theirs was no divided ambition for the crown, so in their attitude to the crime after it had been committed, they were alike. Lady Macbeth's more delicate sensibilities, however, were unable to bear the strain she imposed upon them when she exalted her will above her womanly instincts. Her feminine nature proved stronger than her will, wonderful as this latter was. Macbeth's remorse drove him from one crime to another in a vain attempt to find peace and security.

10. **Using**, thinking or brooding upon.  
 11-12. What would she not give if she could only believe her own words!  
 11. **all**, any.  
 13. **scotch'd**, cut, gashed.  
 14. **She'll close**, her wounds will close; **poor**, weak.  
 16. **frame of things disjoint**, let the universe fall to pieces; **both the worlds suffer**, heaven and earth perish. A defiance that shows the depth of his suffering. Macbeth hath murdered sleep.  
 21. **The torture of the mind** is compared to a rack upon which Macbeth is stretched.  
 23. **fitful**, intermittent.  
 25. **Malice domestic, foreign levy**, hatred at home, the levying of enemy troops abroad. Macbeth apparently foresees what he will have to contend against.  
 30. **apply to**, devote itself to.  
 31. **Present him eminence**, do him honor.  
 32-35. The meaning of these obscure lines seems to be, "Our positions are unsafe, and we must therefore indulge in flattery and hypocrisy."  
 34. **vizards**, masks.

35. **You must leave this**, you must stop thinking such thoughts.

36. The sting of the scorpion is proverbial for torture.

38. **But in them nature's copy's not eterne**, i. e., they are not immortal, they may die or be killed. This may indicate that Lady Macbeth has also considered the possibility of their death. Even so, Macbeth does not venture to confide in her fully nor does she seem to understand his hint—cf. "What's to be done?" (line 44), and "Thou marvell'st at my words: but hold thee still" (line 54).

41. **cloister'd flight**, flight in cloisters and similar dark places.

42. **shard-borne**, borne on scaly wings.

43. **yawning peal**, a peal that causes or is connected with yawning or sleep.

44. That Lady Macbeth knows nothing of the plot to kill Banquo and Fleance and that Macbeth does not even here fully confide in her, shows how they have drifted apart, how their joint crime has raised a barrier between them.

46. **seeling**, In falconry, in order to tame hawks, their eyes were sewed together with silk; this was known as "seeling." See Lady Macbeth's similar appeal to night in I-v-52-56.

49. **that great bond**, the bond or contract that Fate made with Banquo when the witches assured him that his children should be kings. Some critics take it to refer to Banquo's life.

51. **rooky**, rook haunted.

54-55. "A covert allusion to the exploit which Macbeth's murderers are going about. He seems to want that his wife should suspect the new crime he has in hand, while he shrinks from telling her of it distinctly. And the purpose of his dark hints is probably to prepare her, as far as may be, for a further strain upon her moral forces which he sees to be already overstrained. For he fears that, if she has full knowledge beforehand of the intended murder, she may oppose it, and that if she has no suspicion of it the shock may be too much for her."—Hudson.

55. For the rest of his life Macbeth proceeds upon this mistaken principle.

56. **prithee**, pray thee.

### Act III. Scene 3

2. It has been suggested that the Third Murderer was Macbeth himself; but so far as the text is concerned, there is no definite evidence in support of the theory, nor have we any reason to believe that in the following scene Macbeth was feign-

ing surprise when he hears of Fleance's escape; see also his words to Banquo's ghost, "Thou canst not say I did it."

2-4. He needs not our mistrust, etc. "We need not mistrust him, since he reports our duties and what we have to do in accordance with our instructions."

6. lated, belated.

10. note of expectation, list of expected guests.

12-14. A device to avoid the introduction of horses upon the stage, or to account for the entrance of Banquo and Fleance on foot.

18. The flight of Fleance is the first step in Macbeth's downfall; from this point on, his career is steadily downward.

### Act III. Scene 4

1-2. at first And last, throughout the banquet.

5. keeps her state, remains seated in her chair of state.

14. Usually interpreted as meaning, "The blood is better outside on thy face than in Banquo's veins." It may mean, "It is better to have his blood on you outside than to have Banquo within as a guest."

19. nonpareil, without an equal.

21. my fit, of suspicion; perfect, perfectly secure.

23. casing, enveloping.

25. saucy, insolent.

29. worm, an old word for snake.

32. We'll hear, ourselves, again, talk with each other again.

32-37. The meaning of these lines is: "You do not welcome your guests; the feast at which the guests are not frequently assured of their welcome is like one that is sold, not given, to the guests. If food is all that is wanted, that can best be had at home. When away from home, we expect words of welcome as well as food."

39. Apparently Shakespeare intended for some one representing Banquo's ghost actually to take his seat at the table. The audience sees the ghost but must take for granted that no one else save Macbeth does so.

40. our country's honour roof'd, the leading lords of the country under our roof.

41. graced, honored.

49-50. At first Macbeth thinks that some member of the party has disguised himself as Banquo—"Which of you hath done this?"—then he sees the true nature of the ghost and in a low voice says to him, "Thou canst not say I did it." The

guests merely see that Macbeth is behaving strangely; Lady Macbeth, who does not see the ghost but who fears lest Macbeth in his agitation, the cause of which is unknown to her, may betray their secret, endeavors to draw attention from him and to help him calm his terror-stricken mind. She is not so successful in overcoming his fears as she was in Act I, Scene 7; her influence over him is waning.

55. upon a thought, in a moment.

57. extend his passion, increase his agitation.

58. Are you a man? Addressed in an undertone to Macbeth.

60. O proper stuff, pure nonsense.

64. Impostors to, impostors compared to.

66. Authorized by, given on the authority of.

68. stool, chair.

71. charnel-houses, burial vaults.

72. monuments, graves.

73. maws, stomachs.

76. "Ere human laws made the state more gentle."

81. mortal murders, deadly wounds.

83-84. Lady Macbeth here speaks aloud.

85. muse, wonder.

86. Macbeth accepts the explanation which his wife has given in lines 53-56.

89-92. As before, as soon as Macbeth's thoughts turn to Banquo, the ghost reappears, thus indicating that it exists only in Macbeth's imagination.

95. speculation, intelligence.

99-106. From the beginning to the end of the play, Macbeth is physically brave; he is afraid of nothing in human shape. The images of his imagination alone have power to terrify him.

101. arm'd, referring to the horn of the rhinoceros or to its, thick skin, which serves the purpose of armor.

104. to the desert, where we can be alone and meet each other face to face.

105. inhabit, remain at home, *i. e.*, refuse to come; protest, publicly declare.

106. The baby of a girl, a girl's doll.

108. Macbeth was able to prove to himself that "the air-drawn dagger" was but a vision, but he cannot in similar fashion argue away the ghost. Not until the ghost leaves, is he himself again; while the ghost is present, he is completely unnerved, careless alike of Lady Macbeth's reproaches and his own incriminating words.



110. **admired**, wondered at.

111. **overcome**, come over, overshadow.

112-113. **You make me strange**, etc. "I cannot understand even my own state of mind when," etc.

122-126. Soothsayers and "the secret principles governing the operation of nature," which are known only to them, have by means of magpies, crows, and rooks, revealed the most secret murders. The appearance of Banquo's ghost makes Macbeth afraid that his murder of Duncan will be revealed in some strange, unheard-of way.

127. The reaction has set in, and Lady Macbeth throughout the rest of the scene answers her lord briefly and listlessly.

128. **How say'st thou**, what sayest thou to this?

130. Apparently Macbeth expected Macduff to come to the banquet without a special invitation, and heard from one of his spies that Macduff had refused to come. This refusal, taken in connection with his absence from the coronation, has aroused Macbeth's suspicions. **I will send**, some one to find why he refused to come; this is the messenger of III-vi-40-41.

130-140. This speech shows the desperate state of Macbeth—his suspicion of all his nobles, his dependence upon spies and witches, and his determination to stop at nothing. He no longer confides in his wife; nor does she here show enough interest in his plans to ask, "What's to be done?"

139-40. "I have strange things in my mind that I shall put into action."

141. **season**, seasoning, that which preserves from decay and keeps all natures fresh.

142-44. Macbeth now realizes that the ghost, like the dagger, was but a ghost of the mind, and by lines 142-44 means that such nervous fears and delusions (*self-abuse*) are due to the fact that he has not been fully initiated into crime, that as yet he is a novice at it.

### Act III. Scene 5

This scene is believed to have been written by one of Shakespeare's contemporaries, probably Middleton; the witches are not the uncanny creatures of evil that we have hitherto seen, and the movement of the verse is also unlike that of Shakespeare. The object of the scene is to show that the witches are hostile to Macbeth and that their prophecies in Act IV, Scene 1, are intended to lead him, through dependence upon them, to his own destruction.

- 2. **beldams**, hags.
- 3. **saucy**, insolent.
- 7. **close**, secret.
- 15. **Acheron**, the name of a river in Hades or of Hades itself, used here to denote the scene of Act IV, Scene I.
- 32. **security**, a false belief in security.

### Act III. Scene 6

Lennox's speech, which is ironical throughout, shows that Macbeth is believed to have murdered both Duncan and Banquo; it also, by its reference to Macduff, prepares us for the events of Acts IV and V. The speech of the Lord gives further details of the rising opposition to Macbeth.

- 1. **hit your thought**, agreed with your suspicions.
- 3. **borne**, conducted, have happened strangely.
- 4. **pitied of**, pitied by; **marry**, a corruption of the Virgin Mary, commonly used as an exclamation. Macbeth did not pity Duncan until Duncan was dead.
- 8. "Who can help thinking."
- 10. **fact**, deed.
- 21. **from broad words**, on account of plain spoken words.
- 25. **holds**, withholds.
- 27. **Edward**, Edward the Confessor (1042-1066).
- 29. **his**, the high respect in which he is held.
- 36. **free honours**, honours that do not enslave us to a tyrant.
- 40. "Sir not I," the answer of Macduff to the messenger.
- 41. **cloudy**, frowning; **me**, the ethical dative, used for emphasis.
- 42. **as who**, as one who.
- 43. **clogs**, burdens.
- 48. **our suffering country Under a hand accursed**, our country suffering under a hand accursed.

### Act IV. Scene 1

Just as in Act I, Scene 3, the witches reveal their true nature by their love of malicious evil, so here their incantations and the loathsome ingredients of their caldron are in accord with their nature. In the former scene they herald Macbeth's entrance upon crime; here they indicate the beginning of his punishment. The Elizabethan audience believed in the actual existence of witches and thought that to ally oneself with them was equivalent to selling one's soul to the devil.

1. **brinded**, brindled or dark brown.
3. **Harpier**, probably the attendant spirit of the Third Witch.
8. **Swelter'd**, sweated.
12. **Fillet**, slice; **fenny**, of the fens or swamps.
16. **fork**, forked tongue.
23. **maw and gulf**, stomach and throat.
24. **ravin'd**, ravenous.
28. **Sliver'd**, cut.
31. **Ditch-delivered**, born in a ditch; **drab**, harlot.
32. **slab**, slimy.
33. **chaudron**, entrails.
48. Macbeth no longer requests the witches to answer him; he demands them to do so.
53. **yesty**, frothing like yeast.
55. **bladed corn**, corn in the blade; **lodg'd**, blown flat.
59. **germens**, seeds.
69. **an armed Head**. This represents Macbeth's head, which was cut off by Macduff and brought to Malcolm—see V, viii, 53.
74. **harp'd**, struck the note of.
76. **a bloody Child**. This represents Macduff, who was untimely ripped from his mother's womb—see V, viii, 15-16.
84. **take a bond of fate**. By killing Macduff he will make it impossible for fate to break its word.
86. **a Child crowned, with a tree in its hand**. This represents Malcolm, the future king, who ordered his soldiers to cut down the boughs and bear them before their bodies—see V, iv, 4-7.
- 88-89. **the round And top of sovereignty**, the crown.
95. **impress**, press the forest into service.
96. **bodements**, predictions.
99. **the lease of nature**, the usual length of life.
- 99-100. **pay his breath To time and moral custom**, die a natural death.
116. **Start, eyes!**, from your sockets.
117. **crack of doom**, the peal of thunder announcing the Judgment Day.
119. A mirror is still used for revealing future events—cf. Hallowe'en rites.
- 122-124. The appearance of Banquo confirms his suspicion that the kings he has seen represent Banquo's issue.
123. **blood bolter'd**, his hair matted with blood.
127. **sprites**, spirits.

138-139. Just as the prophecies of the witches, Duncan's visit to Macbeth's castle, Macbeth's impulse to kill the grooms, and the flight of Malcolm and Donalbain aided Macbeth to gain the throne, so now the flight of Fleance and of Macduff and the prophecies of the witches aid in his downfall.

144. **anticipatest**, goes ahead of, and thus prevents.

145. **flighty**, fleeing.

150-152. The utter uselessness of this butchery shows how far Macbeth has degenerated.

#### Act IV. Scene 2

"The conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination."

—Coleridge.

4. **do make us traitors**, cause us to be regarded as traitors.

7. **titles**, possessions.

9. **natural touch**, natural affection.

17. **The fits of the season**, the signs of the times.

19. **And do not know ourselves**, to be traitors.

19-20. **when we hold rumour From what we fear**, when we get our rumours from our fears, not from facts.

22. **Each way and move**, an obscure passage which seems to mean "tossed hither and thither."

28-29. Ross means that he would be unable to keep from weeping if he stayed longer.

34. **lime**, birdlime, a sticky substance with which birds are caught.

35. **gin**, snare.

36. As a mere child he would be like a poor bird—not worth the catching.

47. One that swears the oath of allegiance and does not keep it.

66. "Though I am perfectly acquainted with your honorable rank."

67. **doubt**, fear.

68. **homely**, plain.

71. **fell**, dreadful.

72. He refers to her approaching murder.

76. **sometime**, sometimes.

83. **shag-haired**, coarse-haired. Little Macduff's quickness of repartee in his dialogue with his mother and his boldness in defying the murderers win our liking for him and add pathos

to his death. Shakespeare's children are usually both pathetic and precocious.

84. egg, young fry of treachery, terms of contempt.

### Act IV. Scene 3

3. mortal, death dealing; good, brave.

4. **Bestride**, stand over in defence of, like a soldier defending a fallen comrade; **birthdom**, native land.

5. howl, wail, weep; sorrows, sounds of sorrow.

8. **Like syllable of dolour**, a similar cry of grief. Macbeth's tyranny and oppression have exceeded all bounds.

10. to friend, friendly.

12. sole name, the mere mention of whose name.

14-15. **I am young . . . through me**, even though I am young, you may deserve something of him by giving me up to him.

15. wisdom, it would be wisdom.

19-20. **may recoil In an imperial charge**, may turn to evil under a king's command. Malcolm is suspicious of Macduff.

21. transpose, change.

22. **brightest fell**, referring to the fall of Lucifer from heaven.

24. look so, like grace.

24. **I have lost my hopes**, of having you lead an army against Macbeth.

25. Macduff lost his hopes by coming to Malcolm. By so doing, he also caused Malcolm to doubt his motives, since Malcolm cannot understand how he could have left his wife and child unprotected.

26. rawness, undue haste.

29-30. "Do not regard my suspicions as intended to dishonor you but to secure my own safety."—Jones.

34. **affeer'd**, confirmed.

39. **I think**, I know.

43. **England**, the king of England.

50. Malcolm accuses himself of various crimes to test Macduff, who, he thinks, may be a spy of Macbeth's.

55. **confineless harms**, boundless vices.

57. top, overtop, surpass.

58. **Luxurious**, lustful.

59. **Sudden**, rash.

64. continent, restraining.

66-67. **Boundless intemperance In nature**, unrestrained natural appetites.

71. convey, secretly obtain.

77. **ill-composed affection**, evil nature.  
 80. **his**, this one's.  
 86. **summer-seeming**, transient, not lasting.  
 87. **sword of our slain kings**, has killed our kings.  
 88. **foisons**, plenty.  
 89. **your mere own**, your very own; portable, bearable.  
 90. **With other graces weigh'd**, when accompanied by other graces.  
 95. **relish**, touch.  
 96. **In the division of**, in every form of.  
 99. **Uproar**, fill with uproar.  
 102. As long as Malcolm accuses himself of personal sins, Macduff is willing to excuse him, but when he reveals his unfitness to rule, the patriotic Macduff can no longer restrain his feelings.  
 111. **Died every day she lived**, her mind was more fixed on the other world than on this one.  
 116. **black scruples**, suspicions of Macduff.  
 118. **trains**, devices.  
 135. **already at a point**, ready.  
 136. **the chance of goodness**, etc., may we be as sure to succeed as we are sure that our cause is just.  
 142. **stay**, wait for; **convinces**, is too powerful for the best medical skill.  
 145. **presently**, immediately.  
 146. **evil**, scrofula.  
 149. **solicits heaven**, has power with heaven by prayer.  
 150. **strangely visited**, strangely afflicted.  
 152. **mere**, utter.  
 140-59. This passage not only pays a compliment to James I, who was king of England at the time the play was written, and who was supposed to have this gift of healing, but it contrasts England under Edward with Scotland under Macbeth.  
 160-163. Malcolm hesitates to recognize Ross until Macduff's welcome to Ross reassures him.  
 162. **betimes**, early.  
 167. **once**, ever.  
 170. **A modern ecstasy**, an ordinary grief.  
 173. **or ere**, before.  
 173-174. **O relation Too nice**, narration too elaborate in its rhetoric.  
 175. **doth hiss the speaker**, "News of an hour ago is old and brings the man who tells it into derision."—Sykes.

176. **teems**, brings forth.  
 183. **out**, had taken the field against Macbeth.  
 184. **Witness'd**, confirmed.  
 188. **doff**, do off, put off.  
 191-92. "There is no older or better soldier in Christendom."  
 195. **latch**, catch.  
 196. **free-grief**, individual grief.  
 206. **quarry**, a heap of slain.  
 210. "Whispers to the over-laden heart."  
 216. **He has no children**. This refers either to Malcolm's inability fully to understand a father's grief or else to Macduff's inability to take a similar revenge upon Macbeth. The first view is more widely accepted.  
 220. **Dispute it**, fight against it.  
 225. **naught**, worthless, wicked.  
 232. **intermission**, delay.  
 237. We have nothing else to do except take our leave.  
 239. **Put on their instruments**. This, may mean "set their agents (Macduff, Malcolm, etc.) to work" or else "put on their weapons." It shows that the heavenly powers have allied themselves with Malcolm and Macduff in opposition to the powers of darkness with whom Macbeth has allied himself.

### Act V. Scene 1

The three important themes of this Act are the effect of their sin upon Macbeth and Lady Macbeth as shown in his soliloquies and her sleep-walking, their subsequent deaths, and the fulfillment of the witches' prophecies.

"The stormy passions of the last scene are followed by one of subdued whispered horror. The retribution has begun. We see first its workings in the soul of Lady Macbeth. Throughout she is more spiritual than her husband, and with her the beginning of retribution takes the form, not of fear, but of remorse—a brooding remorse that gradually unstrings every nerve. She has taken less and less part in each succeeding crime; since Act III, Scene 4, she has been absent from the stage; she has almost passed out of the life of her husband. Yet in her disordered brain, the details of his crimes jostle with those of her own. The struggle with memory and conscience has proved too much for her; her old self-command and sovereignty of will are gone."—Chambers.\*

\*Page 133, Arden edition, D. C. Heath and Co.

5. **nightgown**, dressing gown.

5-7. She writes her secret upon the paper and then seals it, in a vain attempt to rid her mind of it. It may be a reminiscence of the letter she received from Macbeth—cf. I, v.

11-12. **effects of watching**, actions of waking.

13. **actual performances**, in its literal meaning of acts as opposed to thoughts or speech.

21. **her very guise**, her accustomed manner.

22. **stand close**, keep concealed.

24-25. Before the crime she wished for darkness—"Come, thick night, And pall thee in the dunnest smoke of hell"—now she is so afraid of darkness that she has light by her continually. She has come a long way since she said, "Infirm of purpose, give me the daggers," and "A little water clears us of this deed."

37. Lady Macbeth's words all have reference to the crimes which Macbeth and she have been connected with; try to determine the exact reference in each case. Thus, "One, two; why, then 't is time to do't," refers to the ringing of the bell which served Macbeth as a signal for the murder of Duncan—see II, i, 62-64. From these unconscious revelations we see how deeply the murder has sunk into her soul.

38-39. **Hell is murky**. "And in the one phrase of fear that escapes her lips even in sleep, it is of the darkness of the place of torment that she speaks."—Bradley.

49. **Go to**, a common exclamation, here expressing disapproval.

54. "The smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper emotions, except in this dreadful sleep-walking scene of the guilty queen, and in one parallel scene of the Greek drama."—Verplanck.

58. **charged**, burdened.

60. **dignity of the whole body**, "the queenly rank of the lady herself."—Clarendon.

61-62. **Well, well, well,—Pray God it be**, sir. The Gentlewoman replies by playing upon the Doctor's words; she does not misunderstand him. It is Shakespeare's method of hinting that she knows what lies back of the sleep-walking. The non-committal words, "Well, well, well," express the Doctor's mild disapproval of the Gentlewoman's tendency to speak too plainly.

78. **infected minds**, diseased minds.

82. **means of all annoyance**, all means of injuring herself. He



is afraid Lady Macbeth will commit suicide, as she apparently does—cf. V, viii, 70.

84. **mated**, bewildered.

### Act V. Scene 2

The object of the scene is to show the attitude of the Scotch toward Macbeth, the troubled condition of Macbeth's own mind, and to forecast the outcome of the battle.

3. **dear**, deeply felt.

4. **alarm**, of war.

5. **mortified**, benumbed, insensible.

8. **file**, list.

10. **unrough**, beardless, smoothfaced.

11. **Protest**, give their first evidence of having reached a man's estate.

15-16. He cannot buckle, etc., he cannot control his own followers.

18. **minutely**, every minute.

23. **pester'd**, troubled.

27. **medicine**, Malcolm, who is to cure the country of its ills.

### Act V. Scene 3

Shakespeare keeps before us constantly the two main themes of this Act—the mental breakdown of Macbeth and Lady Macbeth and the impending defeat of the former. In Scene 1, Lady Macbeth's disturbed mental state was shown directly; here it is revealed indirectly. In Scene 2, Macbeth's state of mind was shown indirectly, while here it is shown directly.

1. **them**, the "false thanes" of line 7.

3. **taint**, become infected

9. **away by**, that rule my actions.

1-10. These lines continue the emphasis upon the witches' prophecies. The audience has already received a hint that these prophecies are false, and Macbeth's belief in them strengthens the impression of fate which hangs over him.

11-12. "The servant's terror shows the demoralized state of Macbeth's people. His appearance at once touches Macbeth's nerves and renders visible to him the real state of his fortunes."—Sykes.

17. **counsellors to fear**, encourage others to fear.

11-18. Macbeth's outburst shows his increasing nervousness and lack of self-control. Lady Macbeth steeled her will to meet

the demands upon it, until in the scene following the murder, her physical nature gave way. Only when sleep loosens her hold upon it, does her will weaken. On the other hand, Macbeth's deterioration is gradual and plainly visible; we can trace it scene by scene.

20. push, attack.

21. disseat, unseat.

35. moe, more; skirr, scour.

42. written, permanent.

43. oblivious, causing oblivion.

50-51. cast the water, examine the urine.

54. Pull't off, I say, addressed to an attendant and referring doubtless to some piece of armor. For a similar command, see line 50 above, "Come, sir, dispatch."

59. bane, destruction.

#### Act V. Scene 4

The short scenes that follow, with the rapid passage of troops across the stage, are Shakespeare's attempts to represent war.

2. That, when; nothing, not. The reference may be either to the spies that Macbeth kept in the noble's houses or to Duncan's murder.

3. Here begins the fulfillment of the prophecies.

11. This line has been interpreted as meaning either "Where there is an advantage to be gained by doing so," or "Where an opportunity for doing so has arisen."

14-15. Let our just censures, Attend the true event, "Let us reserve our judgments until after the event in order that they may be just."

16-18. Siward means that the battle will determine what they have and what they ought to do next.

20. arbitrate, determine.

#### Act V. Scene 5

5. forced, reinforced.

11. fell of hair, head of hair.

12. dismal treatise, tragic story.

15. once start, ever startle.

17. should, would inevitably. "With the death of his wife has passed away the last person attached to him by any other bond than fear. In a sort of benumbed silence he has received the announcement of the breaking of his last human tie and slowly all his desolation, heart sickness, sense of life's failure,

shape themselves into the feeling that nothing makes any difference."—Manly.

40. **cling thee**, shrivel thee up.

42. **pull in**, rein in or check.

52. **harness**, armor.

#### Act V. Scene 6

2. **show**, appear.

4. **battle**, division.

6. **order**, plan of battle.

7. **power**, forces.

#### Act V. Scene 7

1-2. In bear baiting dogs were set upon a bear that was tied to a stake.

11-13. The killing of young Siward causes Macbeth's belief in the witch's prophecy to revive for a brief moment. His success in this fight causes us to wonder if, after all, he may not defeat Macduff; in dramatic language this point in a play is called the moment of last suspense.

17. **kerns**, foot-soldiers.

20. **undeeded**, without its having done any deeds.

22. **bruted**, announced.

24. **gently rendered**, surrendered without a struggle.

29. **strike beside us**, fight by our sides, have deserted from Macbeth to us.

#### Act V. Scene 8

Macbeth's oft-repeated dependence upon the witches' prophecies in this Act shows his desperate condition; they have been his sole hope, but even they fail him, one by one.

2. **lives**, living men.

4-6. The sufferings of Macbeth in this Act have made him more human and have aroused something like pity for him in the minds of the audience. The touch of remorse which he here shows, contributes to the same effect.

9. **intrenchant**, unable to be cut, indivisible.

14. **angel**, demon, devil; **still**, always.

18. **my better part of man**, the better part of my manhood, my courage.

22. Deprived of his dependence upon the prophecy, Macbeth's first inclination is to give up the struggle—"I'll not fight with thee."

26. **Painted upon a pole**, upon a cloth suspended from a pole.

27. Macduff's taunts arouse Macbeth's old fighting spirit, and however much he deserved his death, he at least meets it bravely and thus wins the admiration we always accord to courage.

29. baited, harassed.

36. go off, die.

42. the unshrinking station, the place where he unshrinking fought.

52. parted well, departed well, died nobly.

54. stands, fixed upon a pole.

56. pearl, ornament, hence the nobles.

68. Producing forth, bringing to trial.

### QUESTIONS ON MACBETH

#### I-1

What kind of a play would you expect from such a beginning?

How does this scene point forward to future events?

What reference to Macbeth does it contain?

What is the effect of the reference upon your conception of Macbeth?

How many uses has the scene?

#### I-2

What is the effect of this scene upon our conception of Macbeth?

What facts does this scene acquaint us with?

What does line 34 mean?

Can you suggest a reason why Shakespeare made Duncan more interested in Cawdor's treachery than in the money which the Norwegians had to pay?

#### I-3

The first thirty-seven lines have no direct connection with the plot. What is their purpose in the play?

What connection between Macbeth and the witches is suggested by line 38?

Who sees the witches first?

Why does Macbeth start in line 51? See line 139.

How do the speeches of the witches affect Macbeth? Support your answer by quotations.

What was Banquo's attitude to their speeches? Quote from the play.

Which of them is more curious as to the nature of the witches?

Which of them is more interested in the prophecies?

What effect did the fulfillment of the second witch's prophecy have upon you?

What does Macbeth mean when he says, "The greatest is behind" (line 17)?

Prove that Macbeth was more interested in the prophecy of the witches concerning Banquo's children than Banquo himself was.

Prove that Banquo does not trust the witches' prophecies as much as Macbeth does.

What do lines 134-37 mean?

What is the meaning of lines 137-38? Do you agree with Macbeth in regard to it?

What do lines 134-42 show us in regard to Macbeth's character? Bear this trait in mind as it will appear in later scenes.

What conclusion does Macbeth reach regarding his attitude to the throne? Quote from the text to support your answer.

What was Banquo's explanation of Macbeth's "rapt" state?

There are few if any of Shakespeare's heroes who have a finer imagination than Macbeth. Prove that he differs in this respect from the other characters in this scene.

Lines 152-55 are spoken to Banquo. Note particularly Macbeth's attitude to Banquo throughout the scene and then suggest an explanation of these lines.

#### I-4

Memorize lines 7-11.

Lines 11-12 mean, "There is no art by which one may find

the mind's construction in the face." Can you suggest a reason why Shakespeare made Macbeth enter immediately after this speech by Duncan?

How does Macbeth's embarrassment in this scene betray itself in his speech?

What is the relation between the king's announcement that Malcolm will succeed him (lines 35-42) and Macbeth's decision to leave the question of his becoming king to chance. See lines 48 ff.

In what two ways can Macbeth's statement that Duncan's visit to Inverness will make his wife joyful, be taken?

Put into your own words the meaning of lines 50-53.

What proof do they contain that Macbeth has a poetic imagination?

What effect would Duncan's continual praise of Macbeth have upon an audience that had just heard Macbeth plot the death of Duncan?

### I-5

Put into your own words Lady Macbeth's analysis of Macbeth's character.

What confirmation of it have we had in Macbeth's own words?

What do lines 27-32 mean?

Some critics believe Lady Macbeth to have been a woman of iron will and, in fact, "the better man of the two"; others believe her to have been an essentially feminine character, who, in order to screw Macbeth's courage to the sticking-place, assumed for the time being a courage and determination that was normally foreign to her nature. This second view is based largely upon lines 42-52, which are interpreted as proof that she had not heretofore been such a woman as she now wants to be. Bear both theories in mind as you read the play and at the end of it form your own conclusion. Whatever conclusion you reach, be sure to support it by quotations from the text.

Lady Macbeth is believed by some critics to have been lacking in imagination. What proof or disproof of the belief can you find in lines 42-56 and 62-72?

How does the essential difference between Macbeth and Lady Macbeth appear in the rest of the scene?

Is there any tragic irony in Lady Macbeth's use of "provided for" in line 69?

Does Lady Macbeth appear to be ambitious for herself or for Macbeth or for both herself and him. See line 71.

#### I-6

In the light of the previous scene what effect does the conversation between Duncan and Banquo have upon us?

Describe your conception of Duncan in three or four words.

#### I-7

This speech of Macbeth's (lines 1-28) should be carefully read, sentence by sentence, and the meaning of each sentence understood. In particular, what do lines 1-7 mean?

What light do they and the lines that follow throw upon Macbeth's character?

Name in order the various reasons for Macbeth's hesitation. See also lines 31-35.

In what stylistic respects do lines 1-28 resemble previous speeches by Macbeth?

Memorize lines 46-47.

What indications are there in this scene that Macbeth and Lady Macbeth were ambitious for the crown before the play opens? Who took the lead then?

Do lines 54-59 repel you with their cruelty or do they impress you as merely an exaggerated figure which Lady Macbeth has used in order to rouse Macbeth?

*We fail.* These words may be spoken contemptuously, as if failure were something not worth considering; or the emphasis may be put upon "we," as if a failure were an utter impossibility for such persons as they were; or they may be spoken

in a fatalistic tone—"If we fail, why then we fail and all is over." Which reading do you prefer?

Can you suggest other ways in which these words may be read?

How does the characteristic difference between the natures of Macbeth and Lady Macbeth still further appear in this scene?

Put into your own words all the arguments that Lady Macbeth has used to persuade Macbeth to murder Duncan.

To what extent are they sound arguments and to what extent are they mere appeals to emotion?

Which, if any, seem to have the most weight with him?

Does Lady Macbeth still seem to you to be unselfish in her ambition for the crown?

Do you, at the end of this scene, think more of Macbeth or of Lady Macbeth—that is, do you sympathize with Macbeth's reluctance to commit murder and shrink from Lady Macbeth's inhuman cruelty, or do you admire her strength of will and despise Macbeth's weakness of will?

## II-1

\*What is the dramatic purpose of lines 1-5? (The more difficult questions have been starred.)

What is meant by, "There's husbandry in heaven"?

What do you suppose are the "cursed thoughts" that are troubling Banquo?

Would his surprise at seeing Macbeth still awake and his reference to the king's having gone to bed have any bearing on them?

Would lines 20-21 have any relation to them?

What is the dramatic purpose of Duncan's pleasure and his generosity to Lady Macbeth?

What do lines 17-19 mean? What evidence do they give as to Macbeth's state of mind?

Read lines 11-30 carefully and from them try to form an estimate of the present relations between Macbeth and Ban-



quo: Does Banquo suspect Macbeth? Does Macbeth suspect Banquo? Is Banquo willing to discuss the prophecies of the witches? Is Macbeth? Is Banquo willing to do what is wrong to bring the prophecies to pass? Can you find the answer to any of these questions in the passage? Never make a statement about a play or a character in a play that you cannot support by quotations from the play.

Read lines 31-64 aloud slowly, making sure that you understand the meaning of each sentence. What does the soliloquy show concerning Macbeth's state of mind?

How does it illustrate his poetic power?

What convinces him that the dagger is not real?

Explain the phrase "Or else worth all the rest" (line 45).

In what two ways does this scene advance the plot?

## II-2

What is the meaning of lines 1-2?

What prevented Lady Macbeth from murdering Duncan?

Does this trait seem inconsistent with her character as we have thus far observed it and as it appears in this scene?

What bearing would lines 1-2 and 12-13 have upon the theories as to Lady Macbeth's true character, which are given in the note in Act I, Scene 5?

Memorize lines 35-40.

What is Macbeth's state of mind after the murder?

What is the exact nature of his fear?

What is Lady Macbeth's state of mind? Is this natural with her or can you find any evidence that her calmness is in part at least assumed in order to quiet Macbeth's fears?

Try to imagine how each of them looks during this scene.

Do you think more or less of Lady Macbeth for having spoken lines 52-57?

Macbeth already repents his crime (line 74). Does he anywhere blame Lady Macbeth for her share in it?

Find in the scene further proof of Macbeth's poetic imagination.

Have the class debate the question, Resolved that Lady Macbeth was more to blame for the murder than Macbeth.

## II-3

What is the double dramatic purpose of the porter's soliloquy?

Where does he pretend that he is?

Point out the double meaning in "Not yet" (line 32) and "He does" (line 40).

\*What is the double dramatic purpose of lines 41-48?

Does Macbeth really mean what he says in lines 78-83 or does he say it merely to make the others think that he is sorry for Duncan?

How does the difference between Macbeth and Macduff appear in their respective answers to Donalbain's question, "What is amiss"?

When did Macbeth kill the grooms?

What was his apparent reason for doing so?

What was his real reason?

What do you think of Macbeth's acting in this scene? Has he recovered complete control of himself or does he anywhere tend to give himself away?

Does Lady Macbeth in any way betray herself?

Some critics think that her fainting was feigned in order to attract attention from Macbeth, who, she feared, was on the point of betraying himself. Can you find any evidence in support of this view?

If you believe the swoon to be genuine, is there any relation between it and lines 1-2 and 12-13 of II-2?

Can you find any evidence in this scene that Banquo suspects Macbeth?

What is his attitude to the death of Duncan as expressed in lines 115-121?

Would you think he meant to avenge Duncan's death?

Why do Malcolm and Donalbain flee?

Note in this scene and the scenes that follow the evidence

of Macbeth's poetic imagination. Further reference will not be made to it in these questions.

## II-4

How has the flight of Malcolm and Donalbain helped Macbeth?

What hint does the scene contain of Macduff's hostility to Macbeth?

What possible reflection on Ross's character is contained in the last line?

What is the main purpose of this scene?

## III-1

Why has not Banquo charged Macbeth with the murder of Duncan?

How has he changed since the beginning of the play?

From the conversation in lines 11-40, what would you say as to the relations existing between Banquo and Macbeth?

\*Does the "indissoluble tie" (line 17) refer to their joint knowledge of the witches' prophecies?

Explain the tragic irony in Banquo's answer, "My lord, I will not" (line 29).

What indications of the passage of time since the murder of the king does this scene contain?

What is the meaning of lines 68-69?

Sum up Macbeth's reasons for fearing Banquo and wishing his death.

Was Macbeth entirely innocent before the witches tempted him? See lines 76-84.

Name in order the appeals which Macbeth makes to the murderers to kill Banquo.

What sort of men are the murderers?

Why did not Macbeth proceed openly against Banquo?

What is the subject of "must embrace" (line 137)?

Contrast the Macbeth of this scene with the Macbeth of II-2. What particular ability does he display here?

## III-2

What is the difference in tone between Lady Macbeth's speeches before and after the entrance of Macbeth?

For what does she blame Macbeth?

What does Macbeth mean by, "We have scotched the snake, not killed it"?

How are Macbeth and Lady Macbeth alike in mood now?

Express in your own words the meaning of lines 16-22.

Memorize line 23.

What evidence does this scene contain that Macbeth and his wife are drifting apart?

Can you see any evidence of any other change in their relations to each other?

Is there any evidence that Lady Macbeth has also been thinking of Banquo?

Contrast lines 46-53 with I-v-52-56 and II-i-49-60.

## III-3

\*Some critics believe that Macbeth himself was the Third Murderer. Collect all the evidence that you can on both sides of this question. Study closely the speeches and actions of all three murderers. See III-iv-14-31, 50. What is your conclusion?

## III-4

What is the meaning of line 14?

Which does Macbeth seem more concerned about, Banquo or Fleance? Why?

In reading the ghost scene remember that neither the guests nor Lady Macbeth can see the ghost. After what statement by Macbeth does the ghost appear each time?

How does this make us sympathize with the ghost?

What does it suggest as to the true nature of the ghost?

Which appearance of the ghost affects Macbeth more?

From what we know of Macbeth is he telling the truth or boasting in lines 99-106?

Prove that Macbeth was the kind of man to be deeply affected by an occurrence of this sort.

How does the behavior of the ghost on the second visit differ from that of the first visit?

\*Can you find any evidence to support the theory that the second ghost is that of Duncan?

Prove that Macbeth's superstitious fear overcame his prudence?

Make a list of the situations in which Macbeth has given way, even temporarily, to his imaginative fears.

Prove that Lady Macbeth's influence over her husband's will is lessening.

\*Why does not Lady Macbeth refer to the incident after the departure of the ghost?

What evidence does the close of this scene contain (1) that Macduff is opposed to Macbeth; (2) that Macbeth and his wife are no longer working together; (3) that Macbeth has become desperate; (4) that he has already begun to suspect Macduff?

### III-5

\*Can you detect any difference between the tone and metre of this scene and the other scenes that you have read?

### III-6

Point out the sarcasm of Lennox's first speech.

What do we learn from the Lord's speech as to the state of affairs in Scotland?

Show how in several ways the scene points forward to Macbeth's defeat.

Compare the scene with II-4 and show how the purpose of each scene is the same.

## IV-1

What is the difference between Macbeth's attitude to the witches here and in I-3?

Do the prophecies of the second and the third apparition make Macbeth believe that his life is safe?

How do they affect you—do you believe as Macbeth does, or do you believe that the prophecies are entirely false, or do you believe that they are true but that Macbeth will nevertheless lose his life?

Trace the change in Macbeth's character from I-4 to the close of this scene.

## IV-2

Why does Lady Macduff call her husband a traitor?

What does Ross mean in lines 28-29?

What does the Messenger mean in lines 70-72?

What is the dramatic purpose of little Macduff's quickness of wit, his defiance of the murderers, and his cry to his mother to save herself?

How does this crime differ from the murder of Duncan and Banquo?

What change in Macbeth's character does it indicate?

## IV-3

What effect has Macduff's desertion of his wife and child had upon Malcolm?

Why did Malcolm pretend to be worse than Macbeth? See lines 114-20.

What is the double purpose of lines 140-59?

What is the meaning of lines 166-67?

What is the double meaning of Ross' reply, "Why, well" (line 177)?

To whom does Macduff refer when he says, "He has no children" (line 216)?

What is the purpose of this scene?

## V-1

How many scenes have passed since Lady Macbeth last appeared?

What does this indicate?

Can you suggest a reason for her writing upon the paper and then sealing it? What do you suppose she wrote?

What does her command to have light by her continually indicate?

Note that Lady Macbeth's words have reference to previous events in the play. Identify as many of them as you can.

What is troubling her? Is it fear? See lines 78-80.

At what point does the Doctor fully understand the situation?

Why does he speak lines 84-86?

Can you see any connection between Lady Macbeth's mental breakdown and her appeal to the spirits to unsex her (I-v-41-51), her drinking of wine just before the murder (II-ii-1-2), her failure to kill Duncan (II-ii-12-13), and her fainting (II-iii-106)?

## V-2

Why are Birnam wood and Dunsinane mentioned in this scene?

Why is Donalbain kept off the stage? See lines 7-8.

What is the purpose of the scene?

## V-3

What is Macbeth's state of mind in this scene?

What evidence of it does he give?

Does he really believe in the prophecies of the apparitions now or is he afraid of the English?

How does his breakdown differ from that of Lady Macbeth?

Memorize lines 22-26.

What other passage gives evidence of Macbeth's poetic power?

Do lines 61-62 strike you as humorous or as tragic?

## V-4

What is the purpose of this short scene?

## V-5

What do lines 17-18 indicate regarding Macbeth's present mood?

Memorize lines 19-28.

How does Macbeth's attitude to his enemies at the close of this scene change from what it was at the beginning of the scene?

What causes the change?

How does he change his military tactics from what he announced in lines 1-7? Why?

## V-7

What is the dramatic purpose of having Macbeth kill young Siward?

What effect does this have upon Macbeth's belief in the third prophecy?

## V-8

Enumerate the various ways in which Shakespeare has endeavored to arouse to some degree our pity for Macbeth.

What effect does the failure of the last prophecy have upon Macbeth?

Are you glad that Macbeth refuses to yield?

What is the dramatic purpose of the conversation between Malcolm, Siward, and Ross?

**GENERAL QUESTIONS**

Shakespeare did not write the play to teach a lesson but lessons may be drawn from it. What lesson would you draw?

Which is the more to blame, Macbeth or Lady Macbeth?

What characters in the play progress or develop either for better or for worse?



How far were the witches responsible for Macbeth's actions?

\*Which of these three views do you prefer: (1) That the witches were merely old women with a supernatural knowledge of the future, such as we sometimes believe still to exist; (2) That they were Fates whose decrees Macbeth was powerless to resist; (3) That they were symbols of the evil thoughts in Macbeth's own mind before he met them?

\*Does Macbeth's instigation to crime come from within or without? Prove your answer and support all your statements by references to the text.

Holinshed says: "but specially his wife lay sore upon him to attempt the thing, as she that was very ambitious, burning in unquenchable desire to beare the name of Queene." How far did Shakespeare adopt Holinshed's conception of Lady Macbeth?

## CHAPTER XI

### EXPOSITION

**Definition.**—Whoever is called upon to explain a subject has need of exposition. Whether it be the teacher explaining to his class a difficult process, the pupil giving a definition of a principle, the lawyer interpreting the law, a salesman setting forth the valuable properties of his goods, an editor preparing an editorial, or a preacher expounding the sacred Word, one and all are engaged in exposition.

Exposition is explanation. In exposition it is implied that the writer or speaker knows something that he wishes to make clear to others who do not understand it. The purpose of exposition is usually to tell the meaning or use of a certain thing, or to explain a certain process.

**Unlike Narration and Description.**—Unlike narration, exposition is concerned with the steps of a general process rather than the events of an individual instance. An account of the maiden trip of Fulton's first steamship is clearly a narrative; an account of the navigation of steam-driven vessels is just as surely exposition.

The distinction between description and exposition is mainly one of purpose. There is a great deal of difference between a description of an automobile for the purpose of instructing a new driver, and a description for the purpose of picturing the beauty of the machine. The former is given over altogether to explaining the various parts of the machine to one who does not know about them, and is therefore exposition.

**Three Essentials of Exposition.**—There are three essentials of an exposition: first, a manageable subject; second, a definite purpose; third, clearness.

**A Manageable Subject.**—The speaker or writer should have some comprehension of his task before he begins an exposition. A broad general theme does not lend itself readily to brief treatment. For instance, a writer undertaking to make a classroom exposition of the subject, "Democracy," is likely to meet untold difficulties. In the first place, the subject is too broad; there are so many aspects of democracy that it is hard to decide where to begin. In the second place, the subject does not suggest a method of attack. His efforts are pretty sure to end in confusion and failure. If, however, he limits the subject to "The Spread of Democracy Since the World War," he has a subject that is narrow enough for the ordinary theme, and one that suggests a mode of attack.

Criticise the following subjects as titles for themes. Suggest proper limitations for those that seem to be too broad.

- |  |   |
|--|---|
| 1. Modern Drama                                  | 7. The School Library                     |
| 2. The Decline of Oratory                        | 8. Making the World Safe<br>for Democracy |
| 3. Agriculture in the South                      | 9. How I Spend My Spare<br>Time           |
| 4. Boys' Clubs                                   | 10. Domestic Science                      |
| 5. The Income Tax                                |   |
| 6. How the School Pre-<br>pares for Citizenship. |   |

**A Definite Purpose.**—We explain a subject for the benefit of our readers or hearers. We see a need for the information which we have. Our purpose in giving information is to satisfy the need. The method of treatment in

any given instance is determined by the purpose which we have in view. For example, an exposition of the subject, "Making the World Safe for Democracy," might very properly explain the part America had to play in winning the World War. The method of treatment, however, will depend upon the character of our audience or readers. A report to a history class upon this subject would unquestionably differ widely from a speech prepared for the purpose of acquainting immigrants with the meaning of American democracy.

**Clearness.**—If every person knew all that every other person knew there would be no need for explanation. It is the function of an exposition to lead those who have an obscure or imperfect knowledge of a subject to a clear understanding of it. Perhaps if we inquire why some people fail to understand a subject, we may gain an insight into the correct method to be used in making it clear. In the main there are three reasons for this failure to understand:

- 1.. The subject is new or strange;
2. The subject is big and complicated;
3. The subject is obscure because the person's ideas on it are not properly organized.

The secret of clarifying a subject evidently lies in making the new, familiar; in dividing and simplifying the big and complex; and in organizing ideas that are inconsistent or contradictory. There are four methods commonly used to make a subject clear.

**An Unfamiliar Subject Clarified by Example.**—There is no better way to make a subject clear than citing individual instances. A general abstract notion is difficult for the mind to grasp; a concrete example makes a ready appeal. Franklin

uses this method to splendid advantage in his familiar story of "The Whistle":

When I was a child of seven years old my friends on a holiday filled my pockets with coppers. I went directly to a shop where they sold toys for children, and being charmed with the sound of a whistle that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home and went whistling all over the house, much pleased with my whistle, but disturbing all the family. My brothers and sisters and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth, put me in mind what good things I might have bought with the rest of the money, and laughed at me so much for my folly that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure. . . .

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by their giving too much for their whistles.

—*The Autobiography of Benjamin Franklin.*

It is well to observe that Franklin's purpose in the foregoing selection was not to tell an interesting story, but to explain a vital moral truth. The instance which he cites is given merely to drive home the principle. Note also that the example is chosen from the familiar experience of everyday people. Franklin's method is capable of wide application in making clear an unfamiliar subject.

### EXERCISES

1. In paragraph 13 of Washington's *Farewell Address*, note the use of a specific example to make clear the general statement.

2. What purpose is served by the reference to Columbus in paragraph 2 of *The Bunker Hill Monument*?

**THEME I.**—After the manner of Franklin explain some general truth by telling a story that illustrates it.

**THEME II.**—Explain what is meant by a “stunt” in the gymnasium; an agricultural or manual training project; an experiment in chemistry or physics. Make your subject clear by examples.

**THEME III.**—Explain what is meant by team-work in some form of athletics. Illustrate it.

**Explanation by Definition.**—A subject is sometimes made clear by definition. Two methods of definition are in use. First, a term may be defined by a synonym, as is commonly done in dictionaries. For instance, in one dictionary we find the term “municipality” defined as a *town or city*; the term “commonwealth” as a *state, realm, or republic*; and the term “renegade” as a *deserter or traitor*.

Second, a term may be defined by stating the class to which it belongs and the characteristics that distinguish it from other members of the same class. For instance, the term “partnership” has been defined as *an association of two or more individuals who are jointly and severally responsible for the management of the enterprise in which they are embarked*. The first part of the definition places the term in the general classification of *associations of two or more individuals*, but, since individuals may form a number of different kinds of associations, it is necessary to make a further limitation of the term by the qualifying clause *who are jointly and severally responsible for the management of the enterprise in which they are embarked*.

**EXERCISES**

I. Define each of the following terms by giving a synonym:

- |               |             |              |
|---------------|-------------|--------------|
| 1. ancestor.  | 5. drama    | 8. repay     |
| 2. aeroplane  | 6. journal  | 9. moderator |
| 3. bandit     | 7. impostor | 10. statute  |
| 4. commandant |             |              |

II. Define each of the following terms by giving (1) its classification, and (2) characteristics that mark it off from other members of its class. Try to confine your definition to a single sentence, but if you find it difficult definitely to limit the term in one sentence, use several.

- |                |              |                 |
|----------------|--------------|-----------------|
| 1. corporation | 5. money     | 9. fiction      |
| 2. community   | 6. science   | 10. legislature |
| 3. socialist   | 7. essay     | 11. architect   |
| 4. literature  | 8. fine arts | 12. broker      |

**Making a Subject Clear Through Comparison and Contrast.**—An obscure or complex subject is sometimes made clear by comparison or contrast. The unfamiliar is placed alongside the familiar so that the reader or hearer may pass from one to the other, noting points of similarity or difference. Former President Woodrow Wilson, in one of his excellent war-time addresses has made use of comparison in the following quotation:

When I was a college officer I used to be very much opposed to hazing; not because hazing is not wholesome, but because sophomores are poor judges. . . . There are freshmen who need to be hazed, but the need is to be judged by such nice tests that a sophomore is hardly old enough to determine them. But the world can determine them. We are not freshmen at college, but we are constantly hazed. I would a great deal rather be obliged to draw pepper up my nose than to observe

the hostile glances of my neighbors. I would a great deal rather be beaten than ostracized. I would a great deal rather endure any sort of physical hardship if I might have the affection of my fellow-men. We constantly discipline our fellow-citizens by having an opinion about them. That is the sort of discipline we ought now to administer to everybody who is not to the very core of his heart an American. Just have an opinion about him and let him experience the atmospheric effects of that opinion!

Mr. Wilson means to say that the method employed in disciplining a freshman is the proper method to be used in disciplining any person "who is not to the core of his heart an American"; social disapproval in each case is trusted to make the reform. This idea, illuminated by comparison, could scarcely have been made clear in another way.

### EXERCISES

1. What two ideas are contrasted in paragraph 12, *The Bunker Hill Monument*?

2. (a) In *Samuel Johnson*, paragraph 19, what purpose is achieved by contrasting Johnson and Chesterfield?

(b) In paragraph 14, why the comparison of the work of Johnson with that of Pope?

(c) In paragraph 30, what is gained by comparing the *Idler* with the *Rambler*?

Write at least two of the following themes:

THEME IV.—Explain how cricket, rugby, soccer, or some game with which the young people of your community are not familiar, is played. Make your explanation clear by comparing the new game with baseball, football or some other familiar sport.

THEME V.—Explain how to make a new kind of candy. Compare the process with that used in making fudge.



**THEME VI.**—Explain the mechanism of a gasoline engine; compare it with that of a steam engine.

**THEME VII.**—Explain how celery, lettuce, tomatoes, or some other vegetable may most profitably be cultivated. Assume that your hearers are familiar with the cultivation of other ordinary vegetables, but unfamiliar with the cultivation of this particular one.

**THEME VIII.**—Give a recipe for preserving a certain kind of fruit. Compare the process with that used in preserving other fruits.

**Simplifying by Analysis.**—"Divide and conquer" is an ancient proverb of much value in exposition. Often a difficult subject, broad, complicated, and intangible, is made simple by resolving it into its parts. In paragraph 8 of *The Bunker Hill Monument*, Webster begins with the statement, "We live in a most extraordinary age." The reader is possibly aware of the truth of this assertion, but the age is extraordinary in so many respects that it becomes necessary for the speaker to say in what respects he thinks it extraordinary. In the succeeding sentences of the paragraphs he sets forth his ideas, describing the establishment of our government, the growth in population, and the development of industry and commerce. The truth of the assertion made in the beginning is clearly set forth when the several factors that have tended to make the age extraordinary are recalled. The subject has been simplified by dividing it into its parts.

### EXERCISES

1. In paragraph 27 and in succeeding paragraphs of *The Bunker Hill Monument* enumerate the "great changes that have happened in the fifty years since the battle of Bunker Hill was fought."

2. Note how Burke tears to pieces the difficult problem of proceeding against the stubborn spirit of the American colonies:

Sir, if I were capable of engaging you to an equal attention, I would state that, as far as I am capable of discerning, there are but three ways of proceeding relative to this stubborn spirit which prevails in your colonies and disturbs your government. These are: to change that spirit, as inconvenient, by removing the causes; to prosecute it as criminal; or to comply with it as necessary. I would not be guilty of an imperfect enumeration; I can think of but these three. Another has indeed been started—that of giving up the colonies; but it met so slight a reception that I do not think myself obliged to dwell a great while upon it. It is nothing but a little sally of anger, like the frowardness of peevish children, who, when they cannot get all they would have, are resolved to take nothing.

—*Conciliation with the American Colonies.*

**THEME IX.**—Why Do Students Fail in Their Studies? Analyze this problem. Think of as many reasons as you can to account for their failure. Present your reasons in the form of an answer to the question that has been raised.

### HOW TO PREPARE AN EXPOSITION

**Securing Information.**—It is the business of an exposition to convey information. Since this is true, it is obviously necessary for the writer or speaker to know the subject he undertakes to explain. If he does not already thoroughly know his subject it is his first duty to inform himself.

There are several sources of information: (1) you may find out about a subject by personal investigation and observation; (2) you may ask people who know about it; (3) you may read what has been written on the subject in

books and periodicals. This last is perhaps the source most frequently used.

In securing information from books and periodicals, read with a pencil in hand and jot down every point that you think you are likely to use. This plan will prevent your forgetting details, and will keep them before your eyes and always at your command.

**Selecting Material.**—In preparing an exposition it is assumed that the writer or speaker will thoroughly inform himself—will, as the chemists say, “reach the point of saturation”—upon his subject, before he begins to organize or present his thoughts. After collecting the material for the theme, it becomes his second duty to sort out and select what is suitable for his purposes. Obviously not all the material can be used; the pressure of time and space will prevent the use of all except the most important ideas. All that does not directly bear upon the subject must be eliminated.

**The Theme Sentence.**—Just as the gist of the paragraph is summed up in the topic sentence, so the gist of the whole composition may be summed up into a single introductory statement or theme sentence. This sentence sets forth clearly the purpose of the entire composition. The theme sentence should be broad enough to include all the main thoughts, but brief and to the point. Even a broad subject may be condensed into a short sentence. Thus, in paragraph 7 of the *Farewell Address*, we find a sentence that is a summary of all that is to follow:

Here perhaps I ought to stop. But a solicitude for your welfare which cannot end but with my life, and the apprehension of danger, natural to that solicitude, urge me, on an occasion like the present, to offer to your solemn contemplation,

and to recommend to your frequent review, some sentiments, which are the result of much reflection, and of no inconsiderable observation, and which appear to me all-important to the permanency of your felicity as a people.

**The Outline.**—A house must have a frame and so must a composition. Having selected the material for the composition and having announced in the theme sentence the scope of the subject, your next step is to devise a plan for presenting it. This we shall call the *outline*. An outline is nothing more than a list of the points or topics that you propose to develop, arranged in the order in which you have planned to treat them. It is best to number the main points of the outline with Roman numerals (I, V, X, etc.) and related points of minor importance, with Arabic numerals (1, 2, 3, etc.) or the letters of the alphabet. A simple outline of paragraphs 8-11, *The Bunker Hill Monument*, serves as a good illustration.

**Theme Sentence:** "Events so various and so important that they might crowd and distinguish centuries are, in our times, compressed within the compass of a single life."

- I. Events that have happened in America
  1. The Revolutionary War
  2. The establishment of the republic
  3. Development of the country since the Revolution
    - a. Increase in population
    - b. Development of industry
    - c. Other evidences of growth and prosperity.
- II. Events that have taken place in Europe and elsewhere
  1. The "mighty revolution"
  2. Establishment of South American republics.
- III. General progress of knowledge in Europe and America.
- IV. Members of the audience have witnessed these changes.

**Three Parts of an Exposition.**—There are three parts to an exposition of the length we have been considering: the introduction, the body, and the conclusion.

**The Introduction.**—An introduction includes, first of all, the theme sentence, which is a brief summary of the entire exposition.

Further, the introduction frequently contains some reference to the audience, sufficient to put the members of the audience in a pleasant frame of mind and to bring about a favorable attitude on their part toward the speaker. In addition, the introduction sometimes contains a statement of the reasons of the writer or speaker for explaining the subject, and a hint as to the order of treatment. The first six paragraphs of Washington's *Farewell Address* are given over to the introduction. The speaker first explains the occasion for his addressing the people, stating that he has definitely decided not to become a candidate for reelection. He then makes a brief review of his administration, telling of the vicissitudes through which the new government has just passed, and finally gives as his reason for making a farewell address, the solicitude he feels for the future welfare of the country. It is a well planned introduction.

### EXERCISE

Analyze the introduction to *The Bunker Hill Monument*. How many paragraphs are devoted to it? Does the speaker explain the occasion for the celebration? What reference does he make to the audience? What purpose is served by the historical references in paragraphs 3 and 4? Of what importance is the idea expressed in paragraph 5? Is it difficult to tell where the introduction leaves off and the body of the speech begins?

**Arrangement of Points.**—After the introduction follows the body of the exposition. This consists of a number of topics or points developed according to methods previously described. (See Chapter V.) The order of presenting the points is the chief problem to be met in the construction of the body. The arrangement will be largely determined by the nature of the subject, but three methods that have proved helpful may be suggested: (1) the order of time; (2) related points placed together; (3) the order of climax.

**The Order of Time.**—If the purpose of the explanation is to outline some general process, such as the manufacture of lumber or the playing of a game, the explanation can best be made in the order of time. In telling how lumber is manufactured, for instance, it comes natural to tell how the logs are cut and carried to the mill, how they are placed on the carriage to be sawed, how the sticks of timber pass to the edging machine, and finally how they are placed in the kiln to be dried. Each step in the process is described in the order in which it occurs in reality.

### EXERCISES

1. Tell how to build a chicken house (or a barn, or a garage). Suggest a list of points needed in such an explanation. Arrange these points in the order of time, as steps in the process of constructing the building. (For boys.)
2. Tell how to make a garment. Tell each step of the process in the order in which it is taken. (For girls.)
3. Learning to drive a Ford.
4. Tell how to plant a shrub. Use the order of time.
5. Judging cattle.

**Related Points Placed Together.**—It is impossible to use the order of time in all cases. Themes that have as

their purpose the assigning of reasons why, or the defining of certain terms, can seldom, if ever, be arranged in the order of time. In themes of this character it is best to place together those points that are in some way related to one another.

This point may be illustrated in the arrangement of the points in the subject, "The Most Pressing Needs of Our School." Let us say that the school needs a sanitary drinking fountain, a school garden, a larger chemical laboratory, more space for an athletic field, a domestic science equipment, a new heating system. Clearly the afore-mentioned items fall into three distinct groups:

- I. Equipment looking toward the health of the pupils
  1. A sanitary fountain
  2. A new heating system.
- II. Better laboratory equipment
  1. Chemical apparatus
  2. Domestic science equipment.
- III. More ground space for—
  1. A school garden
  2. A larger athletic field.

The reader should never be forced to jump from one topic to another entirely different. Place related points together.

### EXERCISE

Make out a list of the points that can best be used in explaining one or more of the subjects that follow. Place related points together.

1. The Advantages of Entering an Inter-school Debating Contest.
2. Why the School Should Stand Behind Its Athletic Teams.
3. Points of Strength or Weakness in Our Athletic Teams.

4. The Birds of Our Neighborhood.
5. Fair Play.

**The Order of Climax.**—Another method of arrangement is that of climax. Here the writer starts with the least important point, passes from this to one of greater importance, and so on until he reaches the most important. Emphasis is the motive for this arrangement. The end is the most emphatic place in the composition, and the most important point is reserved for this place. The weakest place in a composition arranged in the order of climax is at the beginning. As the thought progresses in such a composition it seems to gather strength.

If, in the example given in illustration of the preceding topic, it is the purpose of the writer to emphasize certain needs of the school more than others, this may be done by arranging the statement of the needs in the order of their importance, the most important last.

### EXERCISES

Suggest a list of points needed in the development of each of the following subjects. Arrange these points in the order of climax.

1. Why I Should Like to Go to College.
2. What Our School Does to Make Life More Pleasant for the People of this Community.
3. Reasons Why We Need a Larger Playground (or a New Schoolhouse, or a Swimming Pool, or a Town Park).
4. Why the School Should Serve a Hot Lunch.
5. Why Pupils Should Receive a Yearly Physical Examination.

**The Conclusion.**—An exposition is not complete when all the points have been developed and presented. It would be too abrupt to stop as soon as the last point had been



concluded. A review and summary of the whole discussion is needed in order to bring the salient points before the reader's mind. Washington begins his conclusion to the *Farewell Address* in the following words:

In offering to you, my countrymen, these counsels of an old and affectionate friend, I dare not hope they will make the strong and lasting impression I could wish; that they will control the usual current of the passions, or prevent our nation from running the course, which has hitherto marked the destiny of nations.

Washington's conclusion is strong, yet graceful.

**Transition.**—The connection between the several topics of an exposition is of vital importance. The writer or speaker should take pains to see that the points are properly related. What has been said with respect to transition from paragraph to paragraph (pages 268-270) holds true with respect to transition from one point to another. Often only a word or a phrase, as *however, nevertheless, in addition to this, further, moreover, besides, next, in the first place, in the second place*, is needed to carry the thread of the thought over to the next point. Sometimes a sentence will serve the purpose, but not infrequently a transition paragraph is required. Such a transition paragraph is paragraph 23 of *The Bunker Hill Monument*.

Write a theme a day for at least four days, selecting subjects from the following:

**THEME X.**—How a Case is Tried in Court. In your explanation use the order of time.

**THEME XI.**—How to Put a Hard Surface on a Road. Tell each step in the process in the order in which it is taken.

**THEME XII.**—How to Change an Automobile Tire. Use the order of time.

**THEME XIII.**—How to Make a Living Room Attractive. Use the order of time.

**THEME XIV.**—How to Make Ice Cream. Tell each step in the process in the order in which it is taken.

**THEME XV.**—How a Schoolboy Can Make Spare Money. Place related points together.

**THEME XVI.**—Why I Believe (or Do Not Believe) in the League of Nations. Arrange your points in the order of climax, placing the most important last.

**THEME XVII.**—Why I Believe in Prohibition. Use the order of climax.

#### VARIOUS KINDS OF EXPOSITION

**The Essay.**—An exposition may take the form of an essay. In this case the purpose will be to entertain as well as to instruct the reader. The essay may be of any length, from that of the ordinary theme to that of Macaulay's *Essays*, which cover from seventy-five to one hundred pages. The essay writer analyzes or interprets his subject in a graceful manner from a personal or historical point of view.

**The Editorial.**—An editorial is a brief article in a newspaper giving the views of the editor on some question of the day. A good editorial gives evidence of careful study of the subject on the part of the editor, and of a desire to make a fair and impartial judgment of the facts in the case. An editorial should be terse, interesting, and convincing.

**The Generalized Character Sketch.**—It is sometimes necessary to present the picture of an individual as one

of a type. The frequently-quoted description of the Confederate soldier by Henry W. Grady, which follows, is an example of the generalized character sketch.

Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey.

**The Book Review.**—Magazines and newspapers frequently give reviews of new books. The purpose of the review is sometimes to arouse the interest of prospective readers and to increase the sale of the book. In those publications that seriously undertake literary criticism, the purpose is to make a critical estimate of the book, calling attention to its faults and merits. A part of the review may be devoted to a summary of the work.

## CHAPTER XII

### MACAULAY'S "THE REFORM BILL"

1. It is a circumstance, sir, of happy augury for the motion before the House, that almost all those who have opposed it have declared themselves hostile on principle to parliamentary reform. Two members, I think, have confessed that, tho they disapprove of the plan<sup>1</sup> now submitted to us, they are forced to admit the necessity of a change in the representative system. Yet even those gentlemen have used, as far as I have observed, no arguments which would not apply as strongly to the most moderate change as to that which has been proposed by his majesty's government.

2. The honorable baronet who has just sat down [Sir Robert Peel] has told us that the ministers have attempted to unite two inconsistent principles in one abortive measure. Those were his very words. He thinks, if I understand him rightly, that we ought either to leave the representative system such as it is, or to make it perfectly symmetrical. I think, sir, that the ministers would have acted unwisely if they had taken either course. Their principle is plain, rational, and consistent. It is this: to admit the middle class to a large and direct share in the representation, without any violent shock to the institutions of our country. [Hear! hear!] I understand those cheers;<sup>2</sup> but surely the gentlemen who utter them will allow that the change which will be made in our institutions by this bill is far less violent than that which, according to the honorable baronet, ought to be made if we make any reform at all. I praise the ministers for not attempting, at the present time, to make the representation uniform. I praise them for not effacing the old distinction between the towns and the counties, and for not assigning members to districts, according to

the American practise, by the Rule of Three. The government has, in my opinion, done all that was necessary for the removal of a great practical evil, and no more than was necessary.

3. I consider this, sir, as a practical question. I rest my opinion on no general theory of government. I distrust all general theories of government. I will not positively say that there is any form of polity which may not, in some conceivable circumstances, be the best possible. I believe that there are societies in which every man may safely be admitted to vote. [Hear! hear!] Gentlemen may cheer, but such is my opinion. I say, sir, that there are countries in which the condition of the laboring classes is such that they may safely be entrusted with the right of electing members of the legislature. If the laborers of England were in that state in which I, from my soul, wish to see them; if employment were always plentiful, wages always high, food always cheap; if a large family were considered not as an encumbrance but as a blessing, the principal objections to universal suffrage would, I think, be removed.

4. Universal suffrage exists in the United States without producing any very frightful consequences; and I do not believe that the people of those States, or of any part of the world, are in any good quality naturally superior to our own countrymen. But, unhappily, the laboring classes of England, and in all old countries, are occasionally in a state of great distress. Some of the causes of this distress, are, I fear, beyond the control of the government. We know what effect distress produces, even on people more intelligent than the great body of the laboring classes can possibly be. We know that it makes even wise men irritable, unreasonable, credulous, eager for immediate relief, heedless of remote consequences. There is no quackery in medicine, religion, or politics, which may not impose even on a powerful mind, when that mind has been disordered by pain or fear. It is therefore

no reflection on the poorer class of Englishmen, who are not, and who can not in the nature of things be, highly educated, to say that distress produces on them its natural effects, those effects which it would produce on the Americans, or on any other people; that it blinds their judgment, that it inflames their passions, that it makes them prone to believe those who flatter them, and to distrust those who would serve them. For the sake, therefore, of the whole society—for the sake of the laboring classes themselves—I hold it to be clearly expedient that, in a country like this, the right of suffrage should depend on a pecuniary qualification.

5. But, sir, every argument which would induce me to oppose universal suffrage induces me to support the plan which is now before us. I am opposed to universal suffrage, because I think that it would produce a destructive revolution. I support this plan because I am sure that it is our best security against a revolution. The noble paymaster of the forces hinted, delicately indeed and remotely, at this subject. He spoke of the danger of disappointing the expectations of the nation; and for this he was charged with threatening the House. Sir, in the year 1817, the late Lord Londonderry proposed a suspension of the Habeas Corpus Act. On that occasion he told the House that, unless the measures which he recommended were adopted, the public peace could not be preserved. Was he accused of threatening the House? Again, in the year 1819, he proposed the laws known by the name of the Six Acts. He then told the House that, unless the executive power were reinforced, all the institutions of the country would be overturned by popular violence. Was he then accused of threatening the House? Will any gentleman say that it is parliamentary and decorous to urge the danger arising from popular discontent as an argument for severity; but that it is unparliamentary and indecorous to urge that same danger as an argument for conciliation?

6. I, sir, do entertain great apprehension for the fate of my

country; I do in my conscience believe that, unless the plan proposed, or some similar plan, be speedily adopted, great and terrible calamities will befall us. Entertaining this opinion, I think myself bound to state it not as a threat, but as a reason. I support this bill because it will improve our institutions; but I support it also because it tends to preserve them.

7. If it be said that there is an evil in change as change, I answer that there is also an evil in discontent as discontent. This, indeed, is the strongest part of our case. It is said that the system works well, I deny it. I deny that a system works well which the people regard with aversion. We may say here that it is a good system and a perfect system. But if any man were to say so to any six hundred and fifty-eight respectable farmers or shopkeepers, chosen by lot in any part of England, he would be hooted down and laughed to scorn. Are these the feelings with which any part of the government ought to be regarded? Above all, are these the feelings with which the popular branch of the legislature ought to be regarded?

8. It is almost as essential to the utility of a House of Commons that it should possess the confidence of the people, as that it should deserve that confidence. Unfortunately, that which is in theory the popular part of our government, is in practise the unpopular part. Who wishes to dethrone the king? Who wishes to turn the lords out of their House? Here and there a crazy radical, whom the boys in the street point at as he walks along. Who wishes to alter the constitution of this House? The whole people. It is natural that it should be so. The House of Commons is, in the language of Mr. Burke, a check, not on the people, but for the people. While that check is efficient, there is no reason to fear that the king or the nobles will oppress the people. But if that check requires checking, how is it to be checked? If the salt shall lose its savor, wherewith shall we season it? The distrust with which the nation regards this House may be unjust. But what

then? Can you remove that distrust? That it exists can not be denied. That it is an evil can not be denied. That it is an increasing evil can not be denied. One gentleman tells us that it has been produced by the late events in France and Belgium; another, that it is the effect of seditious works which have lately been published. If this feeling be of origin so recent, I have read history to little purpose.

9. Sir, this alarming discontent is not the growth of a day, or of a year. If there be any symptoms by which it is possible to distinguish the chronic diseases of the body politic from its passing inflammations all those symptoms exist in the present case. The taint has been gradually becoming more extensive, more malignant, through the whole lifetime of two generations. We have tried anodynes. We have tried cruel operations. What are we to try now? Who flatters himself that he can turn this feeling back? Does there remain any argument which escaped the comprehensive intellect of Mr. Burke, or the subtlety of Mr. Windham? Does there remain any species of coercion that was not tried by Mr. Pitt and Lord Londonderry? We have had laws. We have had blood. New treasons have been created. The Press has been shackled. The Habeas Corpus Act has been suspended. Public meetings have been prohibited. The event has proved that these expedients were mere palliatives. The evil remains. It is more formidable than ever. What is to be done?

10. Under such circumstances, a great plan of reconciliation, prepared by the ministers of the Crown, has been brought before us in a manner which gives additional luster to a noble name, inseparably associated during two centuries with the dearest liberties of the English people. I will not say that this plan is in all its details precisely such as I might wish it to be; but it is founded on a great and a sound principle. It takes away a vast power from a few. It distributes that power through the great mass of the middle order. Every man, therefore, who thinks as I think, is bound to stand firmly



by ministers who are resolved to stand or fall with this measure. Were I one of them, I would sooner, infinitely sooner, fall with such a measure than stand by any other means that ever supported a cabinet.

II. My honorable friend, the member for the University of Oxford [Sir Robert Inglis] tells us that if we pass this law England will soon be a republic. The reformed House of Commons will, according to him, before it has sat ten years, depose the king and expel the lords from their House. Sir, if my honorable friend could prove this, he would have succeeded in bringing an argument for democracy infinitely stronger than any that is to be found in the works of Paine. My honorable friend's proposition is in fact this: that our monarchical and aristocratical institutions have no hold on the public mind of England; that these institutions are regarded with aversion by a decided majority of the middle class. This, sir, I say, is plainly deducible from his proposition; for he tells us that the representatives of the middle classes will inevitably abolish royalty and nobility in ten years; and there is surely no reason to think that the representatives of the middle classes will be more inclined to a democratic revolution than their constituents. Now, sir, if I were convinced that the great body of the middle class in England look with aversion upon monarchy and aristocracy, I should be forced, much against my will to come to this conclusion, that monarchical and aristocratical institutions are unsuited to my country. Monarchy and aristocracy, valuable and useful as I think them, are still valuable and useful as means and not as ends. The end of government is the happiness of the people, and I do not conceive that, in a country like this, the happiness of the people can be promoted by a form of government in which the middle classes place no confidence, and which exists only because the middle classes have no organ by which to make their sentiments known. But, sir, I am fully convinced that the middle classes sincerely wish to uphold the royal prerogatives and the constitutional rights of the peers.

12. The question of parliamentary reform is still behind. But signs, of which it is impossible to misconceive the import, do most clearly indicate that, unless that question also be speedily settled, property, and order, and all the institutions of this great monarchy, will be exposed to fearful peril. Is it possible that gentlemen long versed in high political affairs can not read these signs? Is it possible that they can really believe that the representative system of England, such as it now is, will last till the year 1860? If not, for what would they have us wait? Would they have us wait merely that we may show to all the world how little we have profited by our own recent experience?

13. Would they have us wait, that we may once again hit the exact point where we can neither refuse with authority nor concede with grace? Would they have us wait, that the numbers of the discontented party may become larger, its demands higher, its feelings more acrimonious, its organization more complete? Would they have us wait till the whole tragedy of 1827 has been acted over again; till they have been brought into office by a cry of "No Reform," to be reformers, as they were once before brought into office by a cry of "No Popery," to be emancipators?<sup>8</sup> Have they obliterated from their minds—gladly, perhaps, would some among them obliterate from their minds—the transactions of that year? And have they forgotten all the transactions of the succeeding year? Have they forgotten how the spirit of liberty in Ireland, debarred from its natural outlet, found a vent by forbidden passages? Have they forgotten how we were forced to indulge the Catholics in all the license or rebels, merely because we chose to withhold from them the liberties of subjects? Do they wait for associations more formidable than that of the Corn Exchange, for contributions larger than the Rent, for agitators more violent than those who, three years ago, divided with the king and the Parliament the sovereignty of Ireland? Do they wait for that last and most dreadful

paroxysm of popular rage, for that last and most cruel test of military fidelity?

14. Let them wait, if their experience shall induce them to think that any high honor or any exquisite pleasure is to be obtained by a policy like this. Let them wait, if this strange and fearful infatuation be indeed upon them, that they should not see with their eyes, or hear with their ears, or understand with their heart. But let us know our interest and our duty better. Turn where we may, within, around, the voice of the great events is proclaiming to us: Reform that you may preserve. Now, therefore, while everything at home and abroad forebodes ruin to those who persist in a hopeless struggle against the spirit of the age; now, while the crash of the proudest throne<sup>4</sup> of the continent is still resounding in our ears; now, while the roof of a British palace affords an ignominious shelter to the heir of forty kings; now, while we see on every side ancient institutions subverted, and great societies dissolved; now, while the heart of England is sound; now, while old feelings and old associations retain a power and a charm which may too soon pass away; now, in this your accepted time; now, in this your day of salvation, take counsel, not of prejudice, not of party spirit, not of the ignominious pride of a fatal consistency, but of history, of reason, of the ages which are past, of the signs of this most portentous time.

15. Pronounce in a manner worthy of the expectation with which this great debate has been anticipated, and of the long remembrance which it will leave behind. Renew the youth of the State. Save property, divided against itself. Save the multitude, endangered by its own ungovernable passions. Save the aristocracy, endangered by its own unpopular power. Save the greatest, and fairest, and most highly civilized community that ever existed, from calamities which may in a few days sweep away all the rich heritage of so many ages of wisdom

and glory. The danger is terrible. The time is short. If this bill should be rejected, I pray to God that none of those who concur in rejecting it may ever remember their votes with unavailing remorse, amid the wreck of laws, the confusion of ranks, the spoliation of property, and the dissolution of social order.

### QUESTIONS ON THE REFORM BILL

1. What was Macaulay's age when he made the speech on the Reform Bill? How long had he been a member of Parliament?

2. Does Macaulay seem to have been facing a friendly or a hostile audience? How does he meet the situation?

3. What objections does he have to universal suffrage? Does he think the people can be trusted? Do you think he would favor universal suffrage if he were living today?

4. What fears does he have for the country unless the people are granted a voice in the government? Does he think England faces as grave a situation as France faced in the days preceding the French Revolution?

5. In what instances does Macaulay's knowledge of history stand him in good stead?

6. Show where Macaulay brings his oratorical powers to the aid of his argument?

7. State the proposition upon which the speaker bases his argument?

8. What evidence does he advance in defense of the proposition?

### NOTES

1. Delivered in the House of Commons, March 1, 1831. Abridged. It was the purpose of the Reform Bill to secure a fair representation in the House of Commons. Through the advocacy of Macaulay and others the bill, which was ridiculed when first presented, was passed in 1832. Macaulay's vigorous defense of this measure made him one of the foremost leaders at this time in public life. The speech is a splendid example of persuasive oratory.

2. Cheers of derision.
3. The Catholics, who had been disfranchised for over a century and a half, were emancipated by the Duke of Wellington and his party in 1829.
4. The monarchy of France was overthrown by the Revolutionists in 1793.

## CHAPTER XIII

### ARGUMENTATION

**Defined.**—Argument has wide use in every-day life. The lawyer attempts to convince a jury that a prisoner is, or is not guilty; the clergyman attempts to convince his congregation that a certain course of conduct is immoral; the salesman attempts to convince a prospective customer that one piece of merchandise is better than another.

At the outset it is well to remember that there are many questions upon which two persons may honestly disagree. Not all persons who hold opinions different from ours are dishonest. Different points of view grow largely out of different sources of information and different ways of thinking. In leading another to change his point of view we rely to a considerable extent upon opening up for him new sources of information. In this way we may best lead him to fall into our way of thinking.

In argument we attempt to prove to another the truth or falsity of a certain proposition, or to convince him that our point of view is the most expedient.

**It Differs from Other Forms of Discourse.**—Argument differs from other forms of discourse mainly in respect to purpose. In narration or description the writer does not attempt to convince; in exposition he aims only to explain or clarify a subject. In *The Gold Bug*, for instance, Poe is interested only in telling a good story, not in defending or condemning piracy. In *The Bunker Hill Monument* Webster wishes merely to inspire his hearers with patriotism, not to show them the advantages of nationalism.

**Other Forms of Discourse Contribute to Argument.—**

All other forms of discourse contribute to argument. The lawyer can make no better argument than to tell the story of his case so as to convince the jury that it is true. His success also depends largely upon his ability to describe vividly, and to clear up a tangled web of evidence.

**The Proposition.**—The proposition is the question to be argued. It may be presented in several ways: (1) in a declarative statement, such as, "America Should Enter the League of Nations"; (2) in the form of a question, as "Should America Enter the League of Nations?"; (3) in a resolution, as "Resolved: That America Should Enter the League of Nations."

**The Proposition Should Be a Debatable Question.—**

The proposition, in order to be a debatable question, should have two sides. A maxim, a truism, a fact that has been scientifically or historically ascertained, cannot, by its very nature, serve as a proposition. For instance, it would be absurd to argue that the world is not round, that the population of Chicago is greater than that of New York, that a straight line is not the shortest distance between two points, etc.

**The Proposition Should Be Clearly Stated.**—Every question for discussion should be so clearly stated that there can be no possible misunderstanding as to where the ground of difference lies. It sometimes happens that two persons argue for hours only to find that they have been arguing on the same side of the question. The question, "All School Children Should Be Required to Take an Hour of Physical Exercise Every Day," is hardly suitable for argument, for not all children are physically able to take such exercise; and certainly no one would be willing to argue that the term

*every day* should, as the question states, include Saturdays and Sundays. A clearer statement of the question might read, "All Pupils in the Public Schools, Unless Disqualified Because of Bodily Weakness, Should Be Required to Take an Hour of Physical Exercise Every School Day."

A question is sometimes lacking in clearness because of the vagueness of certain terms. For instance, in the question, "Professional Athletes Should Not Be Permitted to Play in Inter-school Games," the term *professional athletes* requires further definition. Do we mean by *professional athlete* a player not regularly matriculated in the school, a player who receives money for his services either in the school or out of it, or a player who has played for expenses on the town team? Evidently the term needs further definition before it can be argued. The terms used in a proposition should be carefully examined before the argument begins, in order that the debaters may have the same understanding of the question.

**The Point at Issue.**—The point at issue is the ground of difference. A proposition is sometimes so stated that it is difficult to determine just what the ground of difference is. For instance, the question, "Each of the Literary Societies Shall, Not Later than October 1, Select One of its Members to Represent the School in the Inter-school Debate," is confusing. One side, making a point of issue of the method of choosing school debaters, might plan an elaborate defense of this phase of the question, to be met by an attack of the opposition upon the date of making the choice. The two sides have evidently not agreed upon the point at issue. The question needs to be restated so that there can be no doubt as to the ground of difference.



## EXERCISES

I. State a suitable proposition for an argument upon each of the following subjects:

- |                                 |                                       |
|---------------------------------|---------------------------------------|
| 1. The Eight Hour Day           | 7. Increase of Teachers' Salaries     |
| 2. Prohibition                  | 8. Immigration                        |
| 3. The Protective Tariff        | 9. Elective Studies in High School    |
| 4. Compulsory School Attendance | 10. Military Training in High School. |
| 5. Freedom of the Press         |                                       |
| 6. Independence of Philippines  |                                       |

II. Examine each of the following propositions: (1) Is the statement clear enough? (2) Are any of the terms vague? If so, substitute terms that are more easily understood. (3) What is the point at issue in the proposition as stated? (4) Restate the question properly and give the point at issue in the question so restated.

1. High School Pupils Should Be Promoted Whether They Pass or Not.
2. Trusts Should Be Dissolved by the Federal Government.
3. Railroad Men Should Not Be Permitted to Quit Work.
4. America Should Do Away with Its Army and Navy.
5. Special Classes Should Be Organized for Slow Pupils.
6. All High School Pupils Should Study the Classics.
7. Speeding Should Be Prohibited by the Town Council at Its Next Meeting.
8. All High School Papers Should Be Written with Pen and Ink.
9. The Most Important Question Before the American People at the Present Time is the League of Nations.
10. United States Senators Ought to Be Recalled.

**Three Kinds of Argument.**—There are three kinds of argument; argument of fact, argument of theory, and argument of policy or expediency.

**1. Argument of Fact.**—In an argument of fact there is a question as to whether a certain event has taken place, when or where it occurred, or as to the persons who are concerned in it. If enough evidence is available such a question can be conclusively proved. For instance, two people may honestly disagree as to the date of the first white settlement in your state. Not having access to authoritative historical data they may use such as they have at hand and argue the question at length. Arguments conducted by lawyers in court usually involve questions of fact, such as, whether the prisoner at the bar or some one else took money from the bank vault, whether the defendant holds a clearer title to a tract of land than the plaintiff, whether the man charged with the murder of a prominent citizen is the man who committed the crime. The proper evidence, if available, in any case brings out the truth.

**2. Arguments of Theory or Principle.**—An argument of theory may be (1) the explanation of a principle that accounts for a number of natural phenomena, or (2) an attempt to show that certain phenomena can be accounted for by an existing theory. An example of the first class may be found in what the chemists call the Periodic Law. It has been observed that certain chemical elements, when subjected to similar experimental conditions, behave in much the same way. Extended observations have led to the belief that there are several families of elements and that the members of each family group have similar characteristics. This explanation of the relation of the elements one to another is known as the Periodic Law. The argument needed to make this law one of the accepted principles of modern chemistry is an argument of theory.

An example of the second class may be found in an

attempt to account for the origin of a fire by spontaneous combustion. Spontaneous combustion takes place when the heat generated in a pile of damp hay or oily rags reaches kindling temperature and bursts into flame. If we wish to prove, in a given instance, that a fire has its origin in spontaneous combustion, it is necessary to prove that the fire can be accounted for in no other way and that all the conditions necessary to produce spontaneous combustion were present in this instance. Having done this, we have shown that this particular case is accounted for by the general principle.

**3. Arguments of Policy or Expediency.**—Arguments of policy or expediency do not involve a question of fact. They involve questions of human behavior, affecting a decision, in some instances, as to whether a certain act or policy is right, and, in others, as to whether one course of action is more advantageous than another. Examples of this type of argument are numerous. Whether a student shall report a classmate whom he has seen cheating on examination, whether French shall be elected instead of Latin, whether stricter immigration laws shall be enacted, will serve as illustrations. Questions most frequently used for debate are questions of policy.

**EXERCISES.**—What kind of argument may best be made upon each of the following propositions?

1. The moon affects the movement of the tides.
2. Armistice Day should be observed as a national holiday.
3. The automobile now standing by the curb is the same that I saw breaking the speed limit yesterday.
4. The State should take steps to abolish illiteracy.
5. Dew does not fall; it forms.
6. The prisoner at the bar is the man who embezzled a thousand dollars.

7. High school athletes should not be permitted to play on the baseball team after having received money for summer playing.

8. John Smith was rescued by Pocahontas.

9. The automobile is better suited for delivery purposes than the horse-drawn vehicle.

10. Intensive cultivation earns greater returns than extensive cultivation.

**Argument from Antecedent Probability.**—A fact is sometimes proved by an application of the law of cause and effect. The process of reasoning is that like causes produce like effects, and that an effect once produced by a certain cause, observed a second time, may be reasonably accounted for by the same or a similar cause. For instance, if it is observed that the first frost of winter tinges the leaves of forest trees a deep yellow, it is reasonable to suppose, upon seeing in early fall a forest of this color, that there has been a frost. Similarly, it may be argued that cotton planted in May will mature in August, and that a strong team will win over a weak one, because facts once found in the relation of cause and effect may usually be expected to occupy this relation. An argument of this character is an argument from antecedent probability.

**Argument from Example.**—The truth of a general statement is often established by the citing of one or more examples. For instance, the statement that John Doe meets his obligations promptly gains credence when several men testify that he promptly paid bills due them; the argument in favor of consolidation of schools, that the plan would lead to a reduction of the number of pupils absent or tardy, is strengthened by the improvement shown in the attendance records of a neighboring school. An example, to be of value,

should be specific. It should be given as one of a number that could be cited if time or space permitted, otherwise it may be regarded as an exceptional case.

**Argument from Sign.**—A combination of circumstances, repeatedly observed, tends toward the conviction that all will be present when one is observed. For instance, when we have associated the movement of the trees with the blowing of the wind, and we see the trees in motion, it is logical to assume that the wind is blowing, for the two circumstances have always heretofore occurred in combination. The presence of one circumstance is interpreted to mean the presence of both; one becomes a sign of the other. An argument based upon such association of ideas is an argument from sign.

**EXERCISE.**—What kind of argument does Macaulay use in defense of the Reform Bill in paragraph 4? in paragraph 5? in paragraph 9?

### HOW TO PREPARE AN ARGUMENT

**First Step: Study of the Question.**—The first step in the preparation of an argument is to make a careful study of the question. The proposition should be carefully phrased so that there can be no possible doubt as to the point at issue. Inquiries are next to be made, books are to be thumbed, and periodical literature is to be ransacked in search of material that may be used as evidence in establishing the proof of the proposition. Evidence on both sides of the question should be discovered in order that the argument of the opposition may be met and refuted.

**Second Step: Preparation of the Brief.**—After the proposition has been stated and materials have been collected, the next step is to organize the argument. A debater

may have sufficient evidence at hand to convince his hearers and yet fail in his purpose because his argument is not logically arranged. An argument is won by carrying the audience step by step through a course of reasoning that leads to the desired conclusion. A point neglected, slurred over, or not properly related to the main thread of the argument forfeits the confidence of the audience. A plan of organization is needed; a brief provides it. A brief is more than an outline, for it is concerned as much with the logical relation of point to point, and of each point to the main proposition, as with the matter that is suggested.

The preparation of the brief is not a matter to be taken lightly. This is the most important and the most difficult part of the task of preparing an argument. It requires a painstaking weighing of evidence, drawing of inferences, and discrimination in logical relationships. Skill in drafting a brief is best acquired by imitation. A sample brief is given below. Study it carefully. Note particularly how the several points are related one to another, the subordination of minor or contributory points, and how all are bound together in a single argument in proof of the proposition.

*Proposition.—Immigration into the United States should be further restricted by a literacy test.*

#### AFFIRMATIVE

##### I. Introduction.

A. It is an important question, because,

1. A large proportion of our population consists of immigrants.
2. The difference in the character of the old and new immigrants.

**B. Issues.**

1. Is there need for further restriction?
2. Will the literacy test effect the restriction needed?

**C. There is need for further restriction, because,**

1. The large army of unemployed wage earners is due to the displacement of older laborers by newer immigrants.
2. American laborers cannot compete with newer immigrants, because,
  - a. Immigrants possess lower standards of living, and,
  - b. Immigrants will work under poorer conditions and for wages which American laborers cannot and will not accept.

**D. The United States is justified in demanding further qualities of the immigrants, because,**

1. We are viewing this question from the American's rather than the foreigner's standpoint.
2. We want immigrants who will become good Americans.

**E. The classes restricted to-day are the physically and morally undesirable.****F. Therefore, the next restriction should be aimed at immigrants who are mentally undesirable.****II. Direct Proof : Immigration into the United States should be further restricted by a literacy test, for,****A. The next restriction should exclude the illiterate, because,**

1. He is industrially undesirable, because,
  - a. He lowers the standard of wages, for ninety per cent of the illiterates are unskilled.

b. He crowds Americans out of employment, for they cannot compete with unskilled foreigners.

2. He is socially undesirable.

a. Illiterates cannot be readily assimilated.

3. He is politically undesirable.

B. The literacy test would remedy these evils, because,

1. It would exclude those undesirable classes.

2. It would provide an elastic test.

3. It would be a simple yet almost unavoidable means of exclusion.

4. It would prove practicable, for it has been put into actual operation.

III. Immigration into the United States should be further restricted by a literacy test, for,

A. Those admitted would be of better quality, because,

1. Literates have all the good qualities of illiterates.

a. The literacy test is merely a selective measure.

We should secure the best kind of immigrants.

b. Literates at least have all the good qualities of the illiterates plus literacy.

c. Literacy is an advantage if education is worth anything.

2. The mental training and learning to read and write is a great benefit.

B. The literacy test would promote assimilation, because,

1. Literates can more easily distribute themselves.

IV. Refutation.

A. The argument that the literacy test would exclude skilled illiterate workers is unimportant, because,



1. The number of such workers is insignificant.
2. A sufficient number of literate skilled workers are already being admitted.
- B. The argument that literacy is not an indication of character or merit is true only in part, for,
  1. Men of character, no matter how limited in circumstances, usually learn to read and write.
  2. Illiteracy is as likely to indicate moral and intellectual weakness as lack of opportunity.
- C. The argument that the "land of the free and the home of the brave" should open its doors to the oppressed of all nations regardless of literary qualifications is idealistic, for,
  1. There are so many oppressed people clamoring for admission that our country is in danger of being overrun by these "broken people from broken lands."
  2. The plan of admitting people who are unable to understand or appreciate our form of government is political suicide.
- V. Conclusion. We have proved that immigration should be further restricted by a literacy test by showing,
  1. That forms of restriction now in practice admit illiterates who are found to be industrially, socially, and politically undesirable.
  2. That the literacy test would admit only those capable of profiting by our civilization, and of becoming good American citizens.
  3. That the argument of the opposition, that the literacy test excludes worthy people needed as skilled workers, is of slight importance.

We claim, therefore, to have established proof of the proposition which we have maintained from the beginning, that there is need for further restriction and that the literacy test is the proper means for providing this restriction.

### EXERCISES

I. Study the structure of the preceding brief and prepare a similar brief on one of the following propositions. Select three other propositions and prepare briefs, one each day for the next three assignments. Spend at least an hour in the preparation of each brief.

1. There should be an educational test as a qualification for voting in state and national elections.

2. The postmaster should be elected by the people of the community served by the postoffice.

3. The President should be elected by a direct vote of the people.

4. Chinese immigrants to the United States should be excluded.

5. A citizen can best serve his country by remaining loyal to his party.

6. High school pupils should be placed on their honor in examinations.

7. Coeducation is more advantageous than the segregation of the sexes.

8. Students who make a daily average of ninety or over should be exempt from examinations.

9. The wages of men and women workers should be the same for the same work performed.

II. Draft a brief from Macaulay's argument, *The Reform Bill*.

**Third Step: Preparing the Argument, (a) The Introduction:**—When the brief has been completed the student is ready to begin the preparation of his argument, and not before. The first task that awaits him is to present the proposition, to give some explanation as to why the question should be debated, to define any terms that may be obscure, and to state the point at issue. All this properly falls within the scope of the introduction. The introduction is an essential part of the argument. Upon the statement of the proposition and a definition of the point at issue hinges the whole argument. It should be phrased in the simplest language and should be so clearly expressed that there can be not the slightest doubt as to the meaning to be conveyed.

### EXERCISES

I. 1. Study the brief given on page 569. What essentials of an introduction are given under captions A, B, C, D, E, F?

2. Write out an introduction for one of the briefs which you have already prepared.

II. How many paragraphs does Macaulay devote to the introduction of *The Reform Bill* (p. 551)? What purposes are accomplished by this introduction?

**(b) The Body of the Argument.**—The body of the argument is given over to the presenting of the proof, both direct and indirect. Proof is the first essential of an argument. Something more than mere assertion is needed to convince a reader or hearer. One may be honest in an assertion but not wise or discreet. Evidence is needed in support of assertion.

**Direct Evidence.**—Evidence may be either direct or

circumstantial. Direct evidence consists of documents which directly bear upon the case in hand or the testimony of an eye-witness. Evidence of the latter type is generally conceded to be reliable if the reputation of the witness for telling the truth can be sustained, and if he is not a prejudiced observer. The testimony of a convict might readily be called into question, or the testimony of anyone related to the person on trial by blood or marriage.

**Circumstantial Evidence.**—Circumstantial evidence is indirect evidence. A policeman, hearing a woman scream "Stop thief!" and hastening to the part of the street from which the alarm is given, is probably justified in arresting a man found running in the opposite direction. The policeman does not know positively that this man has committed a theft, but his running away at this very time can most plausibly be accounted for by surmising that he had something to do with it.

**Expert Testimony.**—Another form of evidence frequently advanced is the testimony of an expert. A man is found dead with evidence of his having received a blow on the head. It would be jumping to a conclusion to say that the blow caused his death. He may have dropped dead from apoplexy and received the blow from the fall. In such a case the testimony of a physician is needed to determine whether the blow was of itself sufficient to cause death. Expert testimony is of value only if the expert is of recognized standing in his profession.

**Reference to Authority.**—A fact is sometimes proved by reference to authority. Authority is expert opinion that is generally conceded. It is usually found in books written by specialists.

**Direct Proof.**—A part of every argument is usually

given over to the direct proof of the question. Evidence is submitted, authorities are cited, reasons are given in support of the point of view which is being upheld. It is customary in an organized argument to present the "points" (reasons or bits of evidence) which constitute the proof in the order of climax. It is not difficult to determine the relative importance of the several points that make up the proof. The strongest should be selected and reserved till the last.

### EXERCISE

Study the order in which the proofs are presented in the specimen brief.

**Indirect Proof or Refutation.**—An argument has not been proved and the decision won when the direct proof has been submitted. The opposition also has proof which, if it has not already been advanced, will probably be advanced. Do not forget that there are two sides to the question. You cannot neglect to consider the points made by the other side; to do so is to admit them. Refutation consists in presenting evidence to show that the points made by the opposing side are either untrue, insignificant, or irrelevant. Macaulay gives an excellent example of refutation in his account of the defense made by Lord Somers in *The Trial of the Seven Bishops*.

Somers rose last. He spoke little more than five minutes; but every word was full of weighty matter; and when he sat down his reputation as an orator and a constitutional lawyer was established. He went through the expressions used in the information to describe the offense imputed to the bishops, and showed that every word, whether adjective or substantive, was altogether inappropriate. The offense imputed was a false, a malicious, and a seditious libel. False the paper was not; for

every fact which it set forth had been proved from the journals of Parliament to be true. Malicious the paper was not; for the defendants had not sought an occasion of strife, but had been placed by the government in such a situation that they must either oppose themselves to the royal will, or violate the most sacred obligations of conscience and honor. Seditious the paper was not; for it had not been scattered by the writers among the rabble, but had been delivered privately into the hands of the King alone; and a libel it was not, but a decent petition, such as, by the laws of England, nay, by the laws of Imperial Rome, by the laws of all civilized states, a subject who thinks himself aggrieved may with propriety present to the sovereign.

Refutation may occupy a place in the argument immediately following the presenting of the direct proof; sometimes it may precede the presenting of the direct proof; its place in every argument, however, cannot be definitely fixed. The same evidence may be interpreted to favor the argument of first one side and then the other. When one side presents evidence of this kind, it is in order to show immediately that such evidence cannot be construed to favor the other side.

In refutation, tact must be shown in order that undue prominence may not be given to the argument of the opposition. In refuting anticipated arguments, care should be taken not to suggest points to the opposition.

### EXERCISE

Find where Macaulay in *The Reform Bill*, refutes the arguments of his opponents.

(c) **Conclusion.**—When the direct proof has been presented and the points of the opposition have been met and refuted, it remains to conclude the argument. The

mind of the audience needs to be refreshed with respect to the point at issue. This, it is best to restate in the conclusion. In addition, it is frequently necessary to review the main points, showing how they contribute to the argument. Sometimes also the conclusion may contain an emotional appeal exhorting the audience to act upon the decision reached as a result of their conviction.

In Burke's *Conciliation with America* we find what is often quoted as a model conclusion of an argument. Note his clear and concise method of summarizing his argument:

Then, sir, from these six capital sources, of descent, of form of government, of religion in the northern provinces, of manners in the southern, of education, of remoteness of situation from the first mover of government—from these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people of your colonies, and increased with the increase of their wealth; a spirit that, unhappily meeting with the exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame, that is ready to consume us.

### EXERCISES

1. What purposes are served by the conclusion to the brief on page 572?

2. Write out in full the conclusion to a brief that you have made.

THEME I.—Prepare an argument on either side of the question, "Life Imprisonment, with Restricted Power of Pardon on the Part of the Governor, Should Be Substituted for Capital Punishment." (1) Inform yourself thoroughly before you begin writing; (2) draft a brief of the argument; (3) develop the introduction, the body, and the conclusion of the argument.

**THEME II.**—In like manner develop an argument on the proposition, "Some Form of Religious Instruction Should Be Provided in the Public Schools."

Prepare oral arguments upon at least two of the following propositions. Let each argument be a day's assignment.

**THEME III.**—Proposition: A Representative Should Vote According to the Wishes of His Constituency.

**THEME IV.**—Proposition: The Nations of the Earth Should Maintain Armaments Sufficient Only for Police Purposes Within Their Own Borders.

**THEME V.**—Proposition: High School Seniors Should Attend Commencement Exercises Dressed in Caps and Gowns.

**THEME VI.**—Proposition: All High Schools Should Make Provision for Some Form of Mass Athletics.

**THEME VII.**—Proposition: The United States Government Should Grant Old Age Pensions.

**Persuasion.**—An argument may lead to conviction but not necessarily to action. An appeal to the emotions is needed to stir people to act upon their convictions. Such an appeal we call persuasion. To be effective in persuasion one must understand one's audience, must be able to sympathize with the individual members of it, must appreciate their point of view, must know through what interests they may be appealed to. Note how effectively Macaulay, in his argument on *The Reform Bill*, uses his oratorical powers in an appeal to the emotions of his audience. An appeal to the emotions often impels people to do what they have already been convinced they should do.



### THE DEBATE

**Two Sides.**—In a debate two persons or groups of persons agree to take opposite sides of a question. The object of a debate is to prove to a judge or to a number of disinterested persons that one side of a question is stronger than the other. The two sides are known as the *affirmative* and the *negative*.

**The Question.**—In a debate, as in every form of argument, the first step in the preparation is to choose a debatable question, and to have it so stated that there can be no doubt as to what each side is expected to prove. The question is usually stated in the form of a resolution, for example,

Resolved: That Congress Should Take Steps Looking Toward an Immediate Reduction of the Tariff.

**Collecting Information.**—Questions usually chosen for debate call for the collecting of a large amount of information on the part of the debaters. The most important sources from which information on current questions may be derived are Government publications, current periodicals, and special treatises on social and economic problems. College and public libraries usually have on hand the bound volumes of magazines covering a period of years, which are of inestimable value in providing information for debates. A debater should always read on both sides of the question, so that his opponent cannot surprise him with an unexpected argument.

**Refuting an Opponent's Argument.**—The debater is concerned not only in bringing out points on his side of the question, but in contradicting the arguments of his opponent. If he can prove that his opponent's point does not concern the question, that it is of slight importance, or that

it is weak in comparison with one of his own, he has refuted the argument. All that has previously been said on refutation is applicable here.

**Two Plans of Preparation.**—There are two plans of preparing a debate. First, the debater may write his argument and memorize it. Second, he may inform himself on the subject, prepare a brief, and develop his argument orally from the brief. The latter plan offers several advantages. It leaves one free to talk at will on the subject without fear of forgetting the place; it offers a better opportunity for refuting the argument of an opponent than the set speech permits; it trains the debater to think on his feet, an accomplishment every one should acquire.

**Advice to the Debater.**—First, be fair; do not prejudice your case with the judges by taking an undue advantage of your opponent. Second, be honest. Tell the truth, the whole truth, and nothing but the truth. Third, be sincere. A frivolous attitude does not beget confidence or convey conviction. Fourth, be thorough. It is too late to remedy an oversight in preparation after your opponent has discovered your weakness. Fifth, make a straightforward argument on the basis of the facts. If you have oratorical powers, use them, but do not mistake fancies for facts.

### QUESTIONS FOR DEBATE

1. Resolved: That Bolshevistic propaganda should not be circulated in the United States.
2. Resolved: That capital and labor should be forced to arbitrate their disputes.
3. Resolved: That the Federal government should own and operate the telephone and telegraph lines.

4. Resolved: That Domestic Science should be taught in all high schools.

5. Resolved: That State and Federal judges should be subject to recall.

6. Resolved: That the Philippines should be granted independence.

7. Resolved: That a plan for voting by mail should be adopted.

8. Resolved: That Japanese immigrants should be excluded from the United States.

9. Resolved: That the United States should abandon the idea of the protective tariff.

10. Resolved: That the public should recognize the principle of the open shop.

## APPENDIX

### FIGURES OF SPEECH

**Figurative Language.**—In poetry and in impassioned prose, writers sometimes express themselves more effectively by means of figurative language. In figurative language words and phrases are made to convey a meaning other than their literal meaning. For instance, Tennyson, when he writes the line,

So like a shattered column lay the king,

does not mean to convey the idea that the wounded king resembled a stone pillar; for, only in one respect—that both king and shattered column lie prostrate—is there ground for a comparison. But the poet takes advantage of the similarity of circumstance and makes a beautiful appeal to the reader's emotions by playing upon the sympathy which we naturally feel for what is broken and prostrate. Figures of speech stimulate the reader's imagination and appeal to his emotions. By using them effectiveness in writing and in public speaking is wonderfully magnified.

Figures of speech appear in a number of different forms. Sometimes the figurative significance is conveyed by a single word, sometimes by a sentence; sometimes a whole discourse may have a figurative meaning. It will be to our advantage to study the various forms of figurative language.

**Simile.**—One of the most common figures of speech is the simile. In the simile a comparison is made; a resemblance between two objects or situations—a resemblance

that often requires the exercise of the imagination to see—is stated. Usually the comparison is expressed by the use of *like* or *as*. Numerous examples of the simile are to be found in *Macbeth*, in the *Idylls of the King*, and in other English classics of an imaginative character.

Your face, my thane, is as a book where men  
May read strange matters.

—*Macbeth*.

His virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking off.

—*Macbeth*.

**Metaphor.**—In the metaphor there is also a comparison. The resemblance, however, is implied, not expressed. *Like* or *as* is omitted. In the sentence,

My way of life has fallen into the sear, the yellow leaf,  
Shakespeare means to have Macbeth say that he has passed the better part of life. The distinction between the metaphor and the simile is well illustrated in the lines,

Look like the innocent flower,  
But be the serpent under't.

—*Macbeth*.

In the first line the comparison is expressed; in the second, the comparison is implied. The first line contains a simile; the second, a metaphor.

**Allegory.**—In the allegory we have an extended metaphor which often extends through an entire story or discourse. In *Pilgrim's Progress* we find a classic example of the allegory. The author makes the experiences of his hero run parallel with those of a Christian striving to win the eternal reward.

**Personification.**—In personification inanimate objects, animals, or abstract ideas are spoken of or addressed as persons. Poets and orators make frequent use of this figure of speech.

Come, seeling night,  
Scarf up the tender eye of pitiful day,  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale!

—*Macbeth.*

In this passage Shakespeare ascribes human attributes to night and day. Find other instances in *Macbeth* in which the author personifies objects or natural forces.

**Apostrophe.**—In an apostrophe the writer or speaker turns aside from the line of his discourse to make an impassioned address to some person or thing.

In the succeeding quotation Macduff, despairing of his efforts to induce Malcolm to contend for the throne of Scotland, breaks forth in a passionate address to his country:

O nation miserable,  
With an untitled tyrant bloody-scepter'd  
When shalt thou see thy wholesome days again,  
Since that the truest issue of thy throne  
By his own interdiction stands accursed,  
And does blaspheme his breed?

—*Macbeth.*

**Metonymy.**—Metonymy is a figure of speech in which one word is used in place of another. A substitution of terms may take place when two objects or ideas are so closely associated that mention of one invariably suggests the other. Thus, *throne* is often substituted for *kingship*, *pulpit* for *ministry*, *chair* for *chairman*, etc. A notable

example of Shakespeare's use of metonymy is found in Lady Macbeth's reference to the crown as the "golden round."

When a part is used to designate a whole, or a whole, a part, we have the figure of speech formerly known as synecdoche. The distinction between metonymy and synecdoche is so slight that many rhetoricians now classify both under the head of metonymy.

**Allusion.**—An allusion is a reference to a character, place, or instance, familiar to the reader of history, literature, or geography. By the use of an allusion a writer brings to his aid all thoughts and emotions that have previously been associated with the idea suggested in the allusion. The works of English writers are replete with allusions to mythology and classical literature.

Approach the chamber, and destroy your sight  
With a new Gorgon.

There is none but he  
Whose being I do fear: and under him  
My Genius is rebuked; as, it is said,  
Mark Antony's was by Caesar's.

—*Macbeth.*

**Exclamation.**—In exclamation strong emotion dictates the form of expression.

Behold, how altered! The same heavens are indeed over your heads; the same ocean rolls at your feet; but all else, how changed!—*The Bunker Hill Monument.*

**Hyperbole.**—The hyperbole is an exaggeration.

Will all great Neptune's ocean wash this blood  
Clean from my hand?

—*Macbeth.*

**Irony.**—When a writer or speaker says one thing and means the opposite, he is said to be speaking ironically. Irony carries a sense of disapproval, a suggestion of satire, and ridicule. When Mark Antony said,

Brutus is an honorable man,

he certainly meant the opposite, and, without appearing to cast a slur upon the name of Brutus, he slyly discredited Brutus in the eyes of the people.

### QUESTIONS

1. Identify the figures of speech found in *Macbeth*, Act II.
2. Note the tendency of Webster toward the use of exclamation. Do you observe the same tendency in Washington?
3. What figures of speech predominate in the *Passing of Arthur*?



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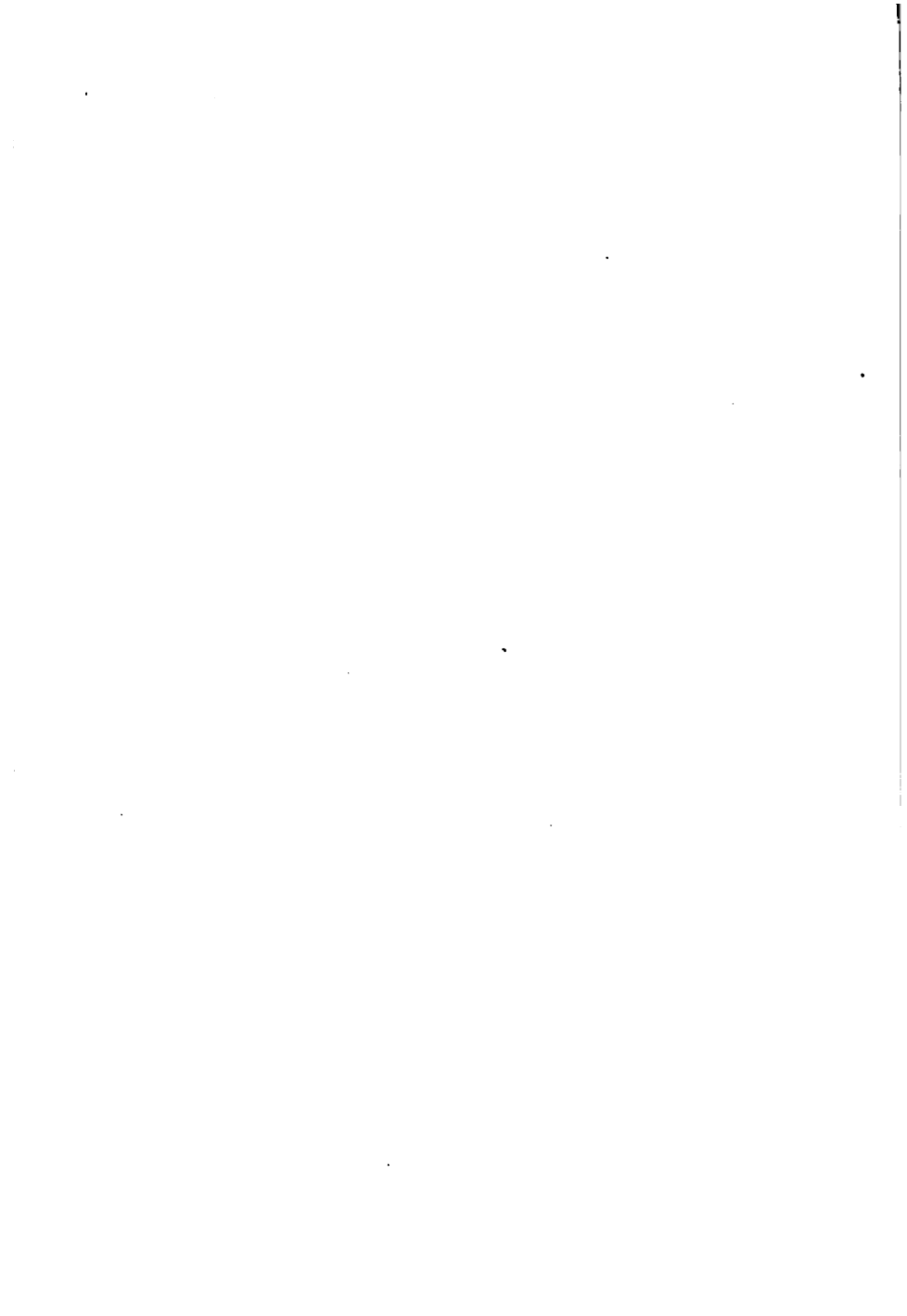
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